



Candidates for the Cambridge Election Commission at the public hearing last Thursday night.

Candidates see change in Election Commission

By Bill Conklin

"I'll treat all students and other voters on an equal basis," promised Tom Neel, a candidate for Cambridge Election Commissioner.

Seven candidates for the office spoke before the Democratic City Committee last week. The committee will elect three nominees, one of whom will be appointed to the post by the City Manager.

The candidates are Elizabeth Dunn, Jon Halberstadt, Tom Neel, Vincent Panico, Sondra Scheir, Phillip Shaw, and Andrew Trodden.

Most of the candidates saw extensive change in voter registration procedures as a primary goal.

"Young voters won't come because they know they will be hassled," stated Halberstadt. "Today, people don't believe in their government, and this isn't just the fault of Watergate, but the City of Cambridge, too."

"Registering shouldn't be an intimidating experience, and it has been," agreed Dunn.

When asked about the controversy over residency requirements, Trodden, the incumbent, replied, "If they're not residents, legally domiciled in the city of Cambridge, you should just forget about them."

During a question-and-answer period, Halberstadt asked why Edward Samp, one of four election commissioners, ran all registration sessions on college campuses. Trodden replied that the city was divided into areas, each one covered by one commissioner, and that Samp always took the universities, rather than an area.

"There are two ways we can go from here," stated Shaw. "We can expand the voting franchise, or keep it restricted. Samp is a lawyer and a Republican who doesn't believe in the Constitution, and wants to keep the franchise restricted."

In recent years, few MIT students have been able to register in Cambridge, particularly undergraduates. After complaints of alleged "harrassment" of students trying to register, the Cambridge City Council passed a bill to make college dormitories legal domicile.

Several of the candidates disapproved of commissioners in past years requiring proof of domicile.

Shaw vowed to intervene if he saw another commissioner mistreating a voter. "I like to argue with Samp! No proof or check of residence is required beyond the affidavit signed by the voter."

Neel and Halberstadt advocated a plan for checking residence authenticity by sending a postcard to the address given by the voter in question. If the post office returns it, the address given is wrong.

"The commissioners must provide evidence that someone doesn't live in Cambridge," argued Scheir. "The burden of proof is on the commission, not on the voters."

According to Neel, the commissioners should have "probable cause" before investigating the authenticity of a person's affidavit.

"College dorms are legal domicile," said Neel. "I think you'd have to deny registration to a fourteen year old Canadian who lives in Boston, but not to eighteen year old American college students who live in Cambridge."

"The Election Commission is there to serve the people," commented Panico. "I would call on all commissioners who haven't treated every person with respect to resign."

Other ideas put forth included increased publicity and longer hours for registration sessions, and moving the headquarters from the police station to City Hall.

Interest in law is growing

By Barb Moore

"Of the approximately 325,000 lawyers in the US today, 100,000 are still in law school," stated J. Daniel Nyhart, Director of the Committee on Preprofessional Advising and Education.

MIT graduates are also following the national trend. Since 1967, there has been a steady increase in the number of MIT students who apply to, and attend law school. In 1971, the Office for Preprofessional Ad-

vising and Education was developed to handle this overwhelming interest in law.

Nyhart attributed most of the inquiries at his office to several areas of the legal profession.

"Apart from going to law school, there seems to be a general interest in the law," Nyhart noted. "Students sense a need to know about the legal aspects of whatever field they are entering."

This "need to know" may be caused by the present situation

of the US, according to Nyhart. The students look at the "mess the country is in," and want to know how the government works.

The most common questions asked, however, are still "Do I really want to go to law school?" and "How do I get in?" Nyhart, and the other members of the committee attempt to answer these questions through a system of student initiated counselling. They also co-ordinate the law related studies program, which is a listing of courses offered at the Institute which relate to the law profession.

In a paper on Law Related Studies at MIT, Nyhart describes his responsibility in four points. The client groups for the law related studies must first be identified, along with the nature and range of current research in the field. The existing law related courses at MIT must then be immediately co-ordinated, in terms of information sharing and academic counselling, to assist the identified client groups.

Another responsibility of the committee is to explore the possibilities of cross-registration, and other co-operative arrangements between area colleges. In

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Baker House conducts remodelling experiments

By Michael Garry

In an effort to explore methods of improving dormitory living facilities, the fifth floor west section of Baker House was recently renovated under the direction of the House's Client Team.

Improvements in the common areas, halls, and lounges of the section, which houses about thirty students, were made under the direction of the team to study considerations that would affect a complete renovation of the 25-year-old house, and to improve the environment of the fifth-west section.

According to Hoah Mendelsohn '74, a member of the Client Team, funds for the project were made available last May by the Housing and Dining Service. The project cost was about \$25,000; part of the funds came from a special "renovations fund" established from alumni gifts.

The renovation is expected to serve as a "trial balloon" for the complete renovation of Baker, which has had no major structural work since it was built in 1948. James Moody '75, president of Baker, called the renovation "an experiment to see what people like, and what the right cost is, with the ultimate intent of redoing the entire house." The Client Team plans to survey the reactions and living patterns of the fifth west renovations to see if the same guidelines for renovation would be applicable to the house as a whole.

The Client Team, composed of students, administrators, Dean for Student Affairs' representatives, and the House's faculty residents, started work almost two years ago on the problem of improving facilities in Baker. Their report, dealing with long- and short-term projects for fix-

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SAT: what role?

By Greg Saltzman

The drop in SAT scores across the nation will not affect MIT admissions, according to Director of Admissions Peter Richardson.

Said Richardson, "My reaction is: yeah, they've dropped, but so what? People tend to blow test scores all out of proportion to their significance."

College Board scores are only a coarse screen which tells us which kids we want to look at seriously," Richardson continued.

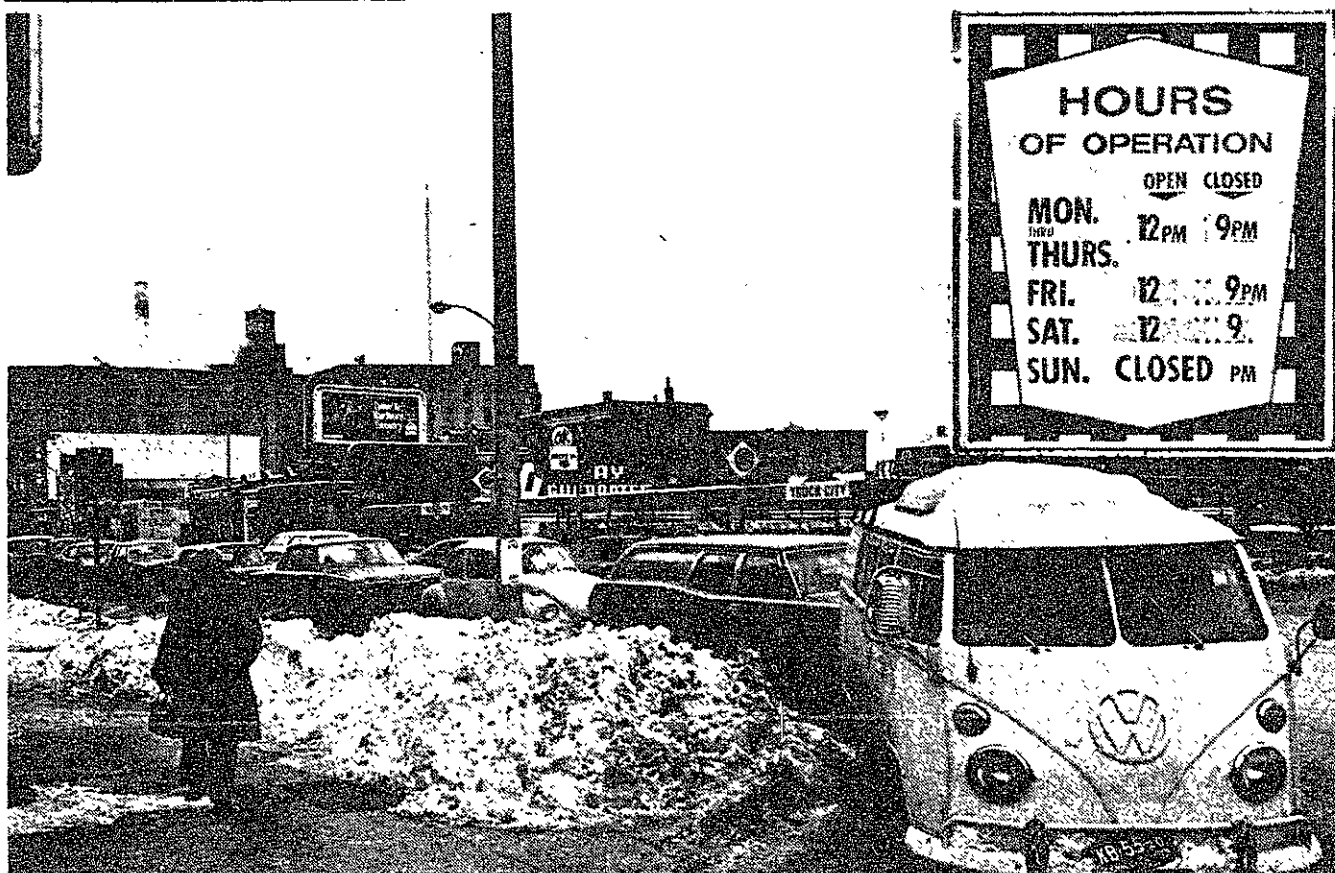
"We won't take an applicant with a 400 on the SAT math," Richardson noted, "and it's un-

likely that we'll take somebody with a 500." Still, an 800 does not guarantee admission.

The standardized tests of the College Entrance Examination Board (CEEB) "are very useful in predicting what group of people will be successful academically at MIT. However," Richardson added, "we have twice as many of those as we need to fill a class."

From studies that have been conducted, MIT has found that "the SAT is not as useful in predicting MIT performance as the math and science Achievement tests." The SAT measures

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Massachusetts began voluntary gasoline rationing Monday, joining a growing number of states which have adopted the so-called "Oregon Plan." Eligibility for buying gasoline is

determined by license numbers. However, even if you had been eligible to buy gasoline at these three stations on Mass Ave in Cambridge, you paid high prices.

NOTES

* Official Notice Summer Session Schedule: A tentative schedule of subjects for the 1974 summer session may be seen by consulting your faculty counselor or registration officer or the information center, 7-111.

* Official Notice Graduate Students: Applications for advanced degrees in June 1974 must be returned to the Registrar by Friday, February 22, 1974.

* Course VI-A Orientation Lecture for Sophomores interested in entering Course VI's Cooperative Education Program. Thursday, February 14, 1974, at 3:00pm in the Bush Room (10-105). Students currently on the Program and Faculty Advisors will be available for discussion.

* On Becoming Human: Reflections on Jewish Sexuality and Interpersonal Communication - by Irving Greenburg on Sunday evening, February 10 in Kresge Little Theatre at 7:30. He received his Ph.D. from Harvard in 1960 and is currently chairman of the religious studies department at CCNY. He is known to be one of the most dynamic and intellectually stimulating speakers in the American Jewish Community. Don't Miss it!

* The SCC Potluck Coffeehouse will be open this Friday and Saturday from 8:30pm to midnight in the Mezzanine Lounge of the Student Center. There will be free cider, coffee and donuts. Admission is free to the community. Playing: This Friday - Jim Olmos & Leon Rivchun. This Saturday - Gary McClay.

* The MIT Legislative Service Program is seeking students to serve as interns in the Massachusetts State Legislature for the Spring term. Students will work 10-15 hours per week under Representatives on Beacon Hill. Credit or pay will be available. All interested students are urged to attend an introductory meeting this Thursday, Feb 14, at 7:00pm in the Jackson Room, 10-280. Someone from the Statehouse will be on hand to discuss the program with students. For further information, contact Richard Pu, Rm 4-209, Ext. 3-1368.

Skylab's failed gyro not D-Lab product

By Jonathan M. Horn

According to David C. Hoag of the NASA/Army Program at Draper Laboratories, Draper was not involved in the planning or construction of the failing gyroscopes on the latest Skylab mission.

The failure of two gyroscopes controlling the ship's position created a major problem aboard Skylab, raising fears that the flight would have to be shortened.

Draper Laboratories, Hoag said, was one of several groups consulted by NASA in an attempt to salvage the erratic gyros and thus the mission.

Each gyro consists of a wheel spinning suspended on rods at about 9000 revolutions per minute. When the rods are twisted on instructions from a ground computer, a torque is created which turns the spacecraft. Each gyroscope weighs 242 pounds.

Hoag explained that when the gyros are not functioning prop-

erly, an excess amount of control gas (altitude-control jet fuel) must be used. Skylab carries only a limited supply of this gas on board. Turning the spacecraft was necessary for photography of the earth, the sun, and Comet Kohoutek with the cameras.

Hoag commented that the very limited smaller gyroscopes on Skylab built by Draper are still functioning properly.

Hoag indicated that NASA has been reluctant to discuss the problems of Skylab in great detail.

Dr. Walter Wrigley, Education Director of Draper Labs and an authority on gyroscopes, stated that his knowledge of the Skylab problems is limited to newspaper reports. For that reason, he said, he could not comment on the project specifically.

The part of the plan presented to Draper by NASA involved increasing the temperature at which the gyros operate. Wrigley argued that raising the temperature would have an effect.

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Baker renovation planned

(Continued from page 1)

ing up the House, was released recently; the renovations are based mainly on the considerations set forth on the report.

Good and Associates, a professional architectural firm was hired to design and layout the changes made in the project. The plans were approved in August, and the project completed in January. The Client Team assisted the architects, according to Mendelsohn, "on items of practicality and where our familiarity with the house was useful."

Fifth west, which is one-third of one of Baker's six floors, was chosen as the site for the project "due to its economic feasibility and aesthetic desirability," according to Moody. The floor is typical of Baker floors, and the west section has a large lounge that permitted experimentation with furnishings. The renovations included new furniture for the area, carpeting in the hallways, improved lighting, wall hangings, and better facilities in the bathrooms. Individual rooms were not renovated.

Kenneth Browning, Assistant Dean for Student Affairs, said the next step towards improving Baker is "to translate the report... into a working program. The experience on the fifth floor will be useful in terms of ideas and functions." Browning added, however, that it would be

difficult to predict when or if large-scale resources could be allocated for the complete renovation of the house.

Many of the House's residents feel that a complete renovation is a necessary step to prevent the further deterioration of the dormitory. An article in "Architecture Plus" magazine early last

fall stated that the MIT administration had been lax in maintaining the dorm, and charged that modifications were made over the years to increase the housing capacity of the dorm. Browning at that time denied that the maintenance had been neglected.

Rise in pre-law interest won't cause overflow

(Continued from page 1)

view of the offerings at other colleges, the committee must then plan the future of the law related studies program at MIT.

Due to this national increase in interest, "many people are shouting glut," commented Nyhart. However, he doesn't see a law scare similar to the engineering scare of the late 60's.

Susan Haigh Houpt, Advisor on Preprofessional Education, sees the interest in law as a possible result of that scare. "Many engineers were laid off in the '60's, and students see the law and medical professions as secure," Houpt said. There are many attractions to these positions, Houpt added, "financial, the idea of being your own boss, and the social commitment."

Nyhart agrees that "the body count thing is happening, but the results won't be the same."

The doomsday people will be wrong, because the number of the lawyers working out of the law profession may increase."

There are several forces which may drive this number up, he explained. The idea of pre-paid legal services, a benefit some unions are already requesting, will require an increase in legal forces. Also influential in the need for lawyers will be federally supported legal services, and the possibility of class action suits.

MIT students have not suffered much from the increase in applications, however. "An MIT education is considered good, and increasingly so," Nyhart added.

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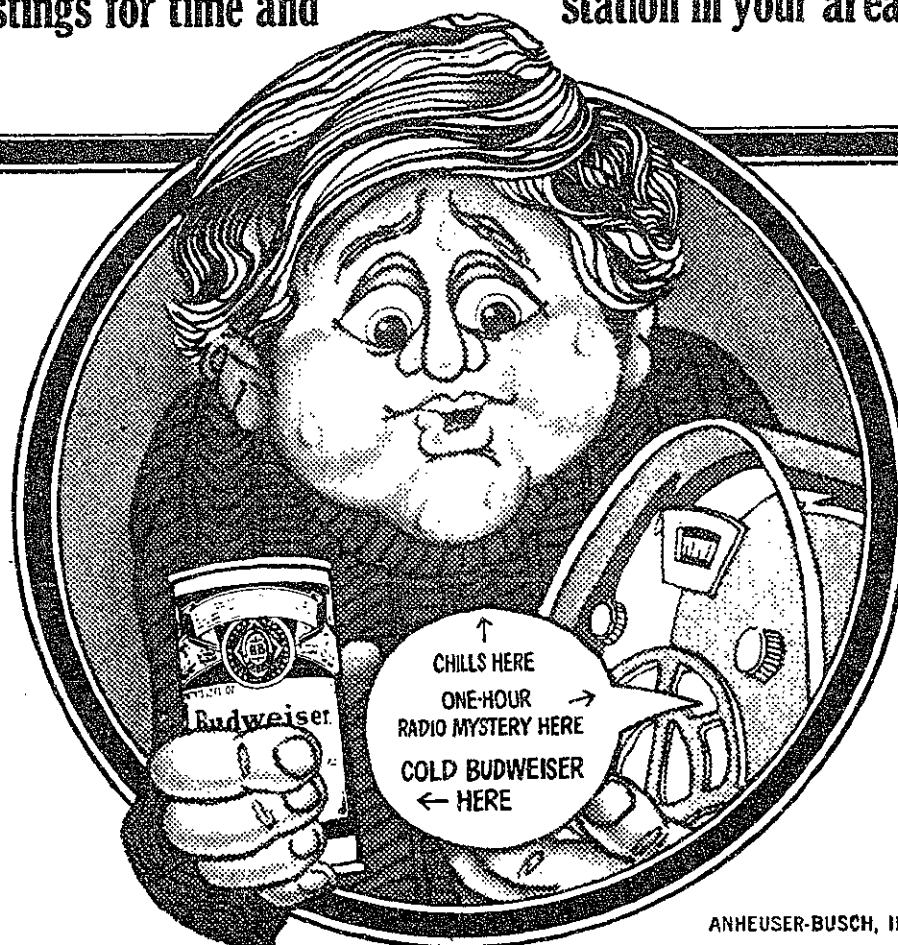
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In Case of Insomnia— Who Gets Gassed?

By Storm Kauffman

Gas rationing began yesterday in Massachusetts, and, although it is too early to tell, there are distinct possibilities of it developing into even more of a zoo than the gasoline grab-bag of the past two months.

The system, as outlined by Governor Francis Sargent '39 and Consumer Affairs Secretary John Verani, sound quite workable, if followed by all. However, the fact that the system is voluntary will probably lead to all sorts of confusion and difficulties.

The *Boston Globe* has run several articles including interviews with service station owners and attendants. Many of the owners indicated that they planned to participate only to a certain extent. Robert Weiner of the Massachusetts Association of Service Station Dealers (*Globe*, 7 Feb.) said that its members will try the new system for a few weeks but will go back to their do-it-yourself distribution methods if the state plan proves unsatisfactory.

Other dealers have stated that they would continue to operate their present systems — gas by appointment only, gas to regular customers, a minimum or maximum on purchases, no system at all — because they don't believe that the even-odd plan will work or because it is a nuisance. Where does that place the unfortunate motorist who, naively under the delusion that he will be cheerfully served (remember all the fuss about clean rest rooms) because his plate ends in the right number, drives into a station and is turned away? Especially after he has waited in a line which isn't supposed to form because of the new system?

If the motoring public can be guaranteed that stations will comply (so they will know what to expect) and if that same motoring public will cease to panic and be gas-hogs, then the system is a fairly good one. However, it is doubtful that compliance will be sufficiently widespread to make it workable. In other words, the best hope for success of rationing is making it mandatory.

A look at the good points. Stations are supposed to display colored flags indicating their gas status. Green for selling gas to eligible drivers, yellow for sales in commercial and emergency vehicles only (presumably because stocks are low), and red for no gas for sale. But who will be in charge of insuring that these informative flags are not misused to mislead passing motorists.

Vehicles driven by people whose profession is dependent on mobility (salesmen), the disabled and handicapped, commercial vehicles, and emergency vehicles should be able to purchase gas from any station which has gas at any time.

An interesting hitch could develop with out-of-state drivers, who must prove that they are "traveling through Massachusetts on business or pleasure." Some interesting conversations should be provoked by this regulation. (Resident students with out-of-state plates will be under jurisdiction of the rationing plan.)

Another point that may cause considerable contention is that no purchase should be less than \$3. What is the station owner supposed to do if he has already topped off someone's tank?

It's probably that those who have the public conscience to follow the spirit of the plan will be turned away while the gas-hogs get all the fuel.

Anyway, the *Globe* noted that "common sense and good judgment are essential from both dealers and customers if this system is to work." Here's hoping both groups have more of both qualities than I think they do.

Through the Looking Glass:

100 more women than we can house...

By Michael D. McNamee

MIT has been making serious efforts in the past several years to update its image in the public eye. One of its more successful efforts has been convincing people that there are women at the Institute, and it is all right to allow your daughter to come here for an education. The precise factors responsible for the increase in female applications and acceptances in the past couple of years are not known (many groups, most notably the Association for Women Students and the Admission's Office claim at least part of the credit); but the increase, nevertheless, demonstrably is there, and it is doing wonders for the public's opinion of the Institute.

One thing the increase is not doing wonders for, however, is the housing situation in the Institute dorms. MIT's policy of guaranteeing housing to any freshman who wants it has caused difficulties in the past (the class of 1977, as reported so many times in these pages, was cut to 893 students due to the housing crunch). In combination with another policy — that of guaranteeing single-sex housing to students who want it — may cause more difficulties when the class of 1978, which is expected to contain about 200 women, arrives next September.

According to Assistant Dean for Student Affairs Ken Browning, there will be spaces for only about 100 women in the living groups that are currently coed or all-women next year (McCormick, Burton, East Campus, Senior House, Student House, Sigma Nu, and Delta Psi [No. 6 Club]). This will leave the Housing Office of the DSA with the problem of finding places for 100 more women next year, if the current trend in final applications, which are running 4-to-1 male to female currently, continues throughout the admission process.

Where will the coeds be housed? Browning just says the dean's office is working on that. A group of representatives from living groups that are or want to be coed has been meeting recently to try to develop options that will help ease the problem. Aside from that, however, there doesn't seem to be much going on, although the whole question was first raised in October or November when a strong trend in preliminary applications from women was noted.

The options

The options open right now, Browning says, are to increase the number of women in each coed living group; to make other living groups coed; to put women in Ashdown next year when it is used to house 60 undergraduates, or some combination of these. Browning added that "There doesn't seem to be substantial interest in making McCormick coed" — the option that has been discussed most often (usually in terms of making just one tower of the house coed and leaving the other all-female).

The first option, increasing the number of women in housing that is already coed, is a good idea — one of the most-often heard complaints about MIT coed housing is the low female/male ratio. This solution, however, has only limited usefulness; the three dorms that are currently coed can only take approximately 75 more women next year than they have now. There are a lack of upperclass women to start new coed suites in Burton or to help make more floors or entries in East Campus or Senior House mixed-sex; in addition, room priorities would be altered seriously if more women were suddenly absorbed into these house, especially in Burton.

Two fraternities, as well as Baker House and MacGregor, have asked that they be allowed to go coed next year. Chi Phi and Pi Kappa Alpha are both in the process of drawing up plans for making their houses coed; Chi Phi is fairly well along with their plans (*The Tech* incorrectly reported last year that the house had already received permission to house women, but the plans had not been finalized). There is only limited usefulness in these plans, also, since most of the women in the houses would have to be upperclass women. Browning perceives a problem in attracting women to move into coed housing, but added "These houses seem to be prepared to go coed; they've thought about the problems involved quite a bit." Putting women in Ashdown for a year prior to setting up a coed or all-female living group in the New dorm which will be built next year involves the same problems. If, as Browning says, upperclass women are not interested in moving into coed housing, then setting up a coed living group in Ashdown will be almost as difficult as making McCormick coed. Even if the Ashdown group were to be all female — one of the two floors in the grad house, housing about 30 students, would probably be used — it is hard to imagine 30 women wanting to move out of McCormick into Ashdown, even after it has been renovated.

Do women want coedity?

The common problem with all these solutions would seem to be the reluctance of upperclass women, as perceived by Browning, to move into coed housing, or to move out of McCormick. Browning said he had received this impression from the fact that more women requested McCormick this year than last, and from "some discussions with some of the people in the house." Browning admitted that had not talked to a lot of people in McCormick, but said that his feeling was "better than speculation."

Women in the house I have spoken to have a different impression of Browning's "data-base" for his views. None of the women I questioned remembered discussions, extensive or otherwise, with the Deans on the subject of coed housing recently, except for one that reportedly arose at dinner with Browning present last Sunday night. Sentiment towards coed living seems to differ in different parts of the house, and, as one woman said, "Browning just wasn't talking to the right people."

Coed housing tends to arise as an issue every year in McCormick, just as it does in Baker and possible MacGregor; votes taken at house meetings tend to split 50-50 on the question of making one tower of the house coed and leaving the other all-women. Women I spoke to tended to feel that the sentiment for coed living was stronger than the vote would indicate, but that it would be so impractical to make one-half of the house coed that the proposal is voted down.

Browning pointed out that McCormick "has evolved as a living group — it's much more together now than it has been, and it's a more attractive place to live."



Upperclass women attributed much of the recent popularity of the dorm to the uncertainty of getting coed housing in Burton, which is the only coed house that compares with McCormick in facilities. Browning said he had a feeling that "it's easier to say that you don't necessarily want coed housing now than it has been — there's not as much social pressure towards coed living." But, as one McCormick woman pointed out, it is dangerous there's not as much social pressure towards coed living." But, as one McCormick woman pointed out, it is dangerous to draw trends from a single class: "It was just several individual people deciding to live in a particular dorm. I don't think that's any indication of a trend."

Whether or not there is a trend towards or away from coed housing — and I have serious doubts about the validity of any trends away from it — two points remain: 1) The dean's Office isn't yet prepared to deal with a substantial increase in the number of women in next year's freshman class; and 2) if the women I spoke to are any indication, the information that the Dean's are acting on to make their decisions seems to be fairly sketchy, and their data-base needs to be broadened considerably. If coed housing, a much-studied and debated question, is to be handled properly, both of these conditions need to be corrected, and soon.

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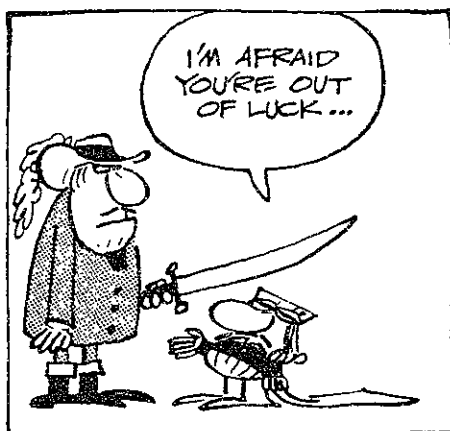
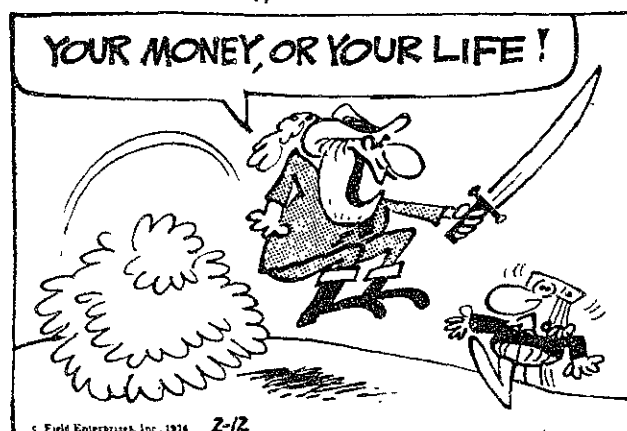
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THE WIZARD OF ID



The Wizard of Id appears daily and Sunday in *The Boston Globe*

by Brant Parker and Johnny Hart

Commentary:

MIT housing: high rents despite tax breaks

By John Tiemstra

I have not done any kind of formal survey, but conversations with friends who live off campus lead me to believe that rents in the Eastgate and Westgate complexes on the campus, if not in the dormitory system, are at least as high and maybe higher than rents on the open market. The strongest claim I have heard from the Housing Office is that they are "competitive." Of course, they also cite a waiting list for housing that appears every fall, but given the shortage of housing in the area in general and the lower search costs for campus housing, the queue is no surprise. What is a surprise is that rents for MIT housing are not substantially

lower than off-campus housing. I can think of several reasons why that should be.

(1) Because MIT operates so much housing in one place, it can take advantage of economies of scale: it can produce steam for heat in large quantities; hire its own specialists for grounds maintenance, electrical work, painting, security, and whatnot; aggregate several buildings under one manager, and so forth. So average operating costs should be lower for MIT than for the typical landlord.

(2) MIT's capital costs for the buildings are lower, too. The capital that the Institute borrows it gets at low, subsidized interest rates available only to

universities or non-profit developers. More than that, MIT builds with gift capital that never has to be repaid — a very substantial sum in the case of Tang Hall, for instance. MIT pays no taxes on its campus property. It does make a payment in lieu of taxes, of course, but that amounts to only half of what the full assessment would be.

(4) The land the buildings stand on has been irrevocably committed by the Institute to campus use. Thus there is no opportunity location rent to the land, and none should be charged to the residents.

(5) The rooms are not subject to market allocation. The Institute decides who is to live where by a kind of lottery process, as well as deciding in many cases what the residents' income will be. Thus there should be no scarcity rents charged. They are charged, of course — it cost more to live at the top of one of the towers than lower down.

(6) The Institute grants its tenants only a license, not a lease, and thus reserves rights over the tenants that off the campus would be considered intolerable, such as the right to enter at any time without warning. This is presumably done to decrease the costs of administering the buildings. Of course, it might be done for the sake of harassment, but we will give the administration the benefit of the doubt. It is more, however, than some of their other little thoughtlessnesses, like leaving a dormitory for single graduate students, many of them foreigners, unfurnished.

The question then is why Institute housing is as expensive compared to off-campus. I can think of only two reasons why that is the case.

(1) Rent control on off-campus housing prevents landlords from charging adequate scarcity and land rents, and possibly even prevents them from recovering capital costs. That, of course is why all the new housing in Cambridge is built by the universities, who are exempt from rent control.

(2) As long as it has an adequate pool of tenants at present rent levels, the Institute has no incentive to actually minimize its costs. It suffers from organizational laxness or slack, what economists have come to call "x-inefficiency" — too many people, too much office furniture, too many coffee breaks, and so on.

About the only way to remedy x-inefficiency in a case like this is to appeal to the conscience of the institution. I do not believe, like President Woods of UMass, that Universities do not belong in the housing business, but they do have to remember why it is that they are in that business. One of the big reasons, particularly in the case of graduate students, is to subsidize its students by providing a service that the university can produce at remarkably low cost. That is, if it really wants to.

(John Tiemstra is a graduate student in Course XIV. He lives in Tang Hall and works in the Kendall Square area and is, therefore, familiar with problems in both. — Editor)

Commentary:

Kendall Square controversy: the question of land use

By John P. Tiemstra

The controversy over the development of Park Square and the Combat Zone in Boston has tended to overshadow the much more sharply drawn debate over Kendall Square in Cambridge. In both cases the proposed development calls for a mixture of high rent housing, offices, hotels, and commercial space in a large agglomeration of high-rise buildings. In Park Square it is a deteriorated commercial area that is to be replaced, in Kendall Square it is an old light manufacturing district. Hence one can say that the land use in Park Square will not change in a significant way, though the physical characteristics of the place certainly will. In Kendall Square a drastic change in land use is contemplated.

And that is why the battle lines are so clear in the Cambridge dispute. On the one side is the Cambridge Redevelopment Authority, in favor of the change of the Square from blue collar to white; on the other side are Hard Times and the Cambridge Tenants Organizing Committee, mostly blue collar people who live and work in and near Kendall. On first glance, the tenants' groups seem to have economic justice on their side. It is hard to see how one can justify the seemingly arrogant actions of planners who would pull people's jobs out from under them, and leave them stranded in an old walled-in blue collar neighborhood with no nearby industrial base. The working class people seemingly have a right to fight for blue-collar jobs in Kendall Square.

The trouble is that, planners or no planners, land use in Kendall Square is changing and will continue to change from manufacturing to office jobs. Steadily over the years the manufacturers, big one like Ford, Lever, and Simplex, and many smaller ones, have left Cambridge, just as they have left central city areas all over the country. They weren't pushed, they left for good economic reasons.

The service sector of the economy, those companies that deal in information rather than physical products, has been a steadily growing proportion of the economic activity in this country for the last twenty years. For purposes of communication it is necessary for the offices of firms in that sector to be closed together, and for the offices themselves to have a compact layout. So offices are more efficient if they are concentrated together in high-density office districts.

On the manufacturing side, the advantages for the central city have mostly evaporated. The old multi-story urban plants are not very suitable for modern, automated production techniques; manufacturing has become more land-intensive, and uses much more land per dollar value added than offices. The central city transportation network is old and deteriorated. Most of the new investment in fixed transport facilities has gone into suburban highways, and containerization and piggyback has made it unnecessary to be very close to a railhead to take advantage of low-cost transport. Trucks are cheaper now than anything for most transportation of goods, anyway.

The result of all of this is that as land prices in the central city have increased and the plants have aged, manufacturers have found it unprofitable to stay put, and so have sold their old buildings and moved to the cheaper land in the suburbs. And into their places have come the

skyscrapers full of office space, who need to be together downtown (or close to downtown) and could afford high land prices because of their high density of land use.

Kendall Square is a textbook example of this process. The rail line through that area is less and less used, and has been allowed to deteriorate. Meanwhile the cry has gone up for a new truck route through the area, which would clearly be incompatible with much of the research and teaching activity at neighborhood MIT, and it seems unlikely to be built. Besides MIT and Tech Square, Kendall is close to Harvard, Central Square, and to Government Center and the financial district in Boston. And the changeover process has already begun with the Department of Transportation, Badger Corporation, and MIT's Sloan Campus besides Tech Square. It is thus a logical place to build more offices.

So it is clear that the CRA's tax argument is really a false issue, conjured up to make the inevitable more politically saleable. That that argument doesn't wash has already been shown. It is rather the slow process of technological change that has made it necessary to remake Kendall Square for it to become again a viable neighborhood.

As far as aesthetic considerations go, I have no great love for tall buildings as such, and I sympathize with those who have fought both Park Plaza and Kendall Square on those grounds. But the dilapidated structures that now clog Kendall are much uglier than the newer buildings that are there, so if the status quo is the alternative, I would opt for "progress." Cambridge has been much luckier with skyscrapers than its big neighbor across the river, Cambridge, and indeed even Kendall Square, have plenty of examples to prove that skyscrapers can be interesting architecturally and benign in the environmental impact if some thought is given to their design. New buildings might even succeed in making Kendall the exciting kind of neighborhood that Cambridge is justly famous for, rather than the dead, ugly place it is.

And what about the blue-collar residents? The best thing for them to do is to move where the blue-collar jobs are, which is the suburbs. But I don't have to tell you that that is asking the impossible. The low-cost housing just isn't there for the working class people who need it.

So the tenants' organizations do have a battle to fight. It is not the battle for Kendall Square. That battle has already been lost; it was from the start only a holding action. The battle to be fought is the fight for decent low- and moderate-income housing for all races in the suburbs. It is too long now that artificial barriers have kept the working class out of the suburbs. If manufacturing jobs continue to move out of the central city, and every indication we have suggests that they will, the only way we will be able to build cohesive communities and prevent great waste in commuting and cross-hauling will be to move the workers out to the suburbs. This is the direction our society must move in to promote the rational use of its resources, human and material.

So Hard Times has a much bigger battle to fight than they thought they did. But if they win, as ultimately they must, all the working people will benefit.

Letters to The Tech

Reamer Reaction

To the Editor:

What can you say about an article in *The Tech* that arbitrarily lumps the *Institute Inquirer* and the *Daily Reamer* together and then criticizes them both for the faults of the *Daily Reamer*?

"Both issues," according to the anonymous article, were characterized by a "child-like fascination with 'talking dirty'" and "a surfeit of inside jokes." The first charge was certainly true of *The Reamer*, but I really can't find any "talking dirty" in the *Inquirer*. And while the *Reamer*, as always, was fully comprehensible only to *Tech* staffers, the *Inquirer* had no inside references. As for plagiarism and "plays on people's names," I think that once again the *Inquirer* is being blamed for the *Reamer*. The *Inquirer* in all cases either used real names or completely fictitious ones.

The accusation of sexism is one which *Thursday* takes more seriously. First of all, the proportion of women on our staff is approximately one-fourth, or more than twice the overall percentage of women students at MIT. Secondly, the article names two specific instances of sexism in the *Inquirer*. It says, for example, that Liz Taylor was "spoofed on the cover." While we admit that his was marginally sexist, it should be noted that the cover was part of a parody of the *National Enquirer*, rather than an instance of sexism on our part. The other "sexist" article involved a female MIT physical plant employee. As the author of that piece, I think I can say that no sexist intent was involved. If you remember the *Tech* hack last year, you will recall that a similar interview with a male physical plant employee published. There is perhaps an elitist prejudice manifested here, in which case I apologize, but sexism is certainly not in evidence.

Fred Shapiro

To the Editor:

Reading to article on "College Humor..." in Tuesday's *The Tech* was a rather sad experience for me, as it lowered my hopes just a bit with regard to "student attitudes." It is in these times of daily horror in our world and constant presence in our education that we most need all the humor and satire that we can get. The spirit requires some reply!

I have always delighted in the appearance of a new parody issue, and I sincerely hope that these will continue to be issued. The "low level humor" that the

writer respectfully bemoaned is actually quite refreshing.

A good point was raised in the article — that of sexism in the papers. This has been an unfortunate feature in the past, but has a single solution. Sexual (and sexist) humor can go both ways, and it would behoove the writers of future parodies to have women also working on the sexual humor in such papers. If we can't laugh at ourselves, we are in sad shape.

David S. Kelly

To the Editor:

I would like to congratulate you for a hilarious issue of *The Daily Reamer*. It was certainly the bright spot of registrations. I hope that future registrations days are similarly blessed by your humor.

Mark Oogle '74

3.095 "Alive and Well"

To the Editor:

The December 7th issue of *The Tech* carried a letter to the editor which stated that 3.095, "Materials Processing — An Engineering and Historical Approach" has been cancelled and, furthermore, that the cancellation was the responsibility of the senior faculty in the Department of Metallurgy and Materials Science. Both the fact of the cancellation and the supposed involvement of the senior members of the Department are absolutely untrue and unsubstantiated. We cannot imagine what prompted the letter and wish to state unequivocally that it has no basis in fact.

3.095 is alive and well. It has received generous support from Walter Owen, Chairman of the Metallurgy Department, and we who are offering the course in the spring semester welcome all of you to join us.

Edwin Backman
Heather Lechtman
Robert Mehrabian
Arthur Steinberg
Pam Vandiver

NITPICKING

Just a matter of terminology: Editorials (in double-column, large-type format) express the views of the *The Tech* Board. Columns are signed opinion articles by members of the staff. Commentary is signed opinion articles submitted by members of the MIT community.

Scholastic Aptitude Test									Achievement Tests			
Range of Scores	Verbal				Math				Higher of English Composition or History			
	Applicants	Admitted	% Admitted*	No. in Class	Applicants	Admitted	% Admitted*	No. in Class	Applicants	Admitted	% Admitted*	No. in Class
750-800	148	125	85%	58	1153	857	74%	438	308	265	86%	119
700-740	531	408	77%	193	937	511	55%	285	491	376	77%	182
650-690	744	469	63%	250	652	207	32%	134	675	415	62%	242
600-640	687	340	50%	187	345	45	13%	25	538	254	47%	143
550-590	504	178	35%	123	199	21	11%	14	469	168	36%	113
500-540	314	60	19%	44	95	2	2%	2	356	83	23%	53
below 500	532	63	12%	43	79	0	0%	0	516	59	11½	41

Achievement Tests																
Range of Scores	Math Level I				Math Level II				Chemistry			Physics				
	Applicants	Admitted	% Admitted*	No. in Class	Applicants	Admitted	% Admitted*	No. in Class	Applicants	Admitted	% Admitted*	No. in Class	Applicants	Admitted	% Admitted*	No. in Class
750-800	657	484	74%	251	1136	835	74%	417	683	536	79%	259	538	403	75%	206
700-740	487	250	51%	153	362	188	52%	110	393	231	59%	136	321	183	57%	117
650-690	422	106	25%	71	217	67	31%	47	319	155	49%	93	226	96	43%	55
600-640	305	43	14%	25	91	10	11%	8	290	81	28%	54	223	70	31%	41
550-590	156	6	4%	6	30	1	3%	1	191	28	15%	13	169	36	21%	21
500-540	104	6	6%	4	11	1	9%	1	128	9	7%	7	106	4	4%	4
below 500	76	0	0%	0	10	0	0%	0	121	3	3%	3	105	5	5%	5

This summary of CEEB scores shows the number of applicants, the percent offered admission, and the number expected to enter the class of 1977 (as of last spring) in each test score interval. The figures, according to the Admissions office, which supplied them, indicate that there is no definite cut-off figure for admission. See story below for further details.

SAT drop at MIT not significant

(Continued from page 1)

abilities developed over long periods of time, whereas the Achievement tests measure competence in a particular subject gained in the short term.

A major controversy has arisen over the question of whether the CEEB tests are "culturally biased" in favor of white Americans. Richardson commented, "We know that MIT students from various minority groups perform at a level equivalent to other students, even though there is often a difference in College Board test scores." MIT's catalog states that "much flexibility is used in interpreting CEEB test scores wherever there is evidence of disadvantaged education or cultural background." Richardson told *The Tech* that "A test score doesn't mean exactly what it says. Some portion of the number represents native intelligence, some portion previous schooling, and some portion social and cultural background. How much of each one of these is represented in any given test score is a question we have to struggle with in admitting a class."

Another controversy has arisen over the steady nationwide decline in SAT scores over the last decade. The average SAT scores were 478 verbal, 502 math in 1962-63, but only 445 verbal, 481 math in 1972-73. Also, in absolute terms, 1573 males scored 750 or above in the SAT math in 1971-72, whereas that number dropped to 987 in 1972-73.

Richardson explained the nationwide decline by saying, "High school curricula in 1960 were very well defined; they hadn't changed much since 1920. Now, however, curricula are much more flexible, and it's harder to write a one-hour test to sort out today's kids."

Along with the nationwide decline, the median test scores for both MIT's applicant pool and the admitted classes have declined somewhat. "There was a peak in our median math achievement scores in the class of 1974," Richardson said. He added that the median score for the class of 1977 was about 25 points lower than that for the class of 1974. Still, "for all MIT applicants, the median has only been higher (than that of last year's applicants) for three out of the past ten years."

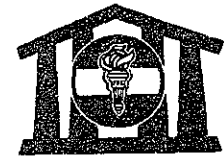
"Test scores are only a portion of the selection process at MIT — admittedly an important one, but only a portion."

He continued, "It's been said that we measure the easily quantifiable so well that we lose the real significance of that which is not quantifiable." In deciding whom to admit, Richardson said, "we don't rely strictly on the tests. High school grades and activities, teacher recommendations, and interviews are also important. We're looking for those quantities that make you say somebody is special rather than just smart." As can be seen in the accompanying chart, over a quarter of the applicants

with scores of 750 or higher on the SAT math or math Achievement tests were rejected by MIT. "We've been turning down many high-scoring students for years," Richardson noted.

Although the SAT and three Achievement tests are required for admission to MIT as an undergraduate, some graduate departments at MIT do not require any standardized tests at all. "The graduate school gets applicants from a much smaller number of sources," Richardson explained. "They generally know more than we do about the schools their applicants attended, so their applicants' grades are more useful. For undergraduate admissions, we need tests as a way of comparing kids from different environments."

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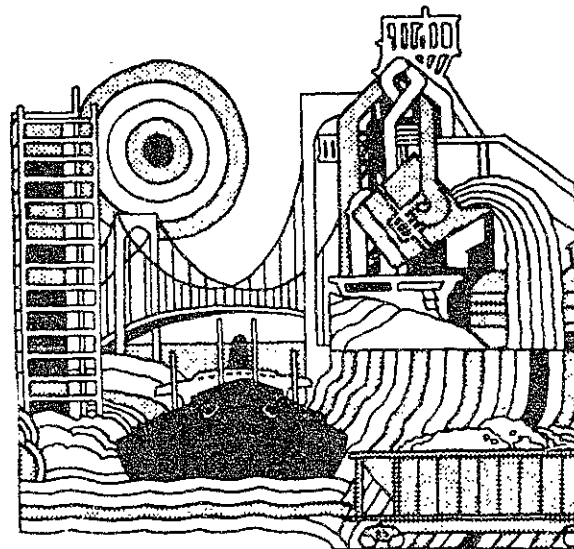
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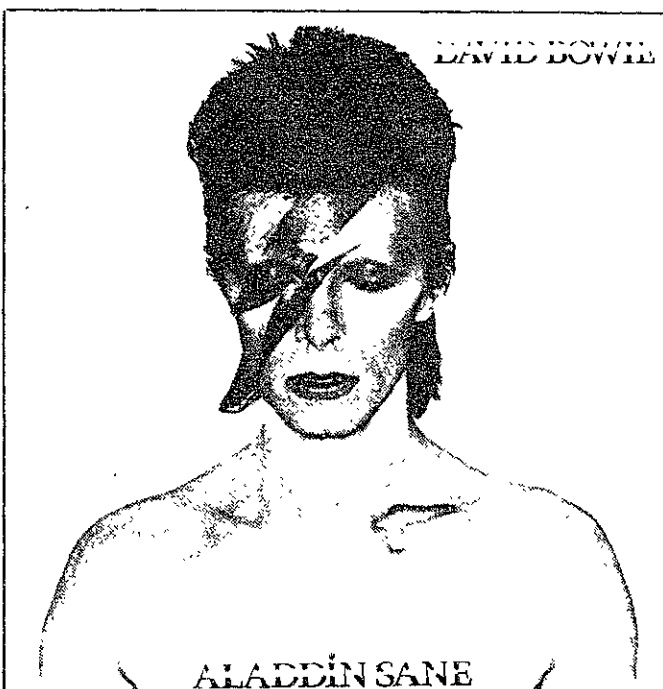
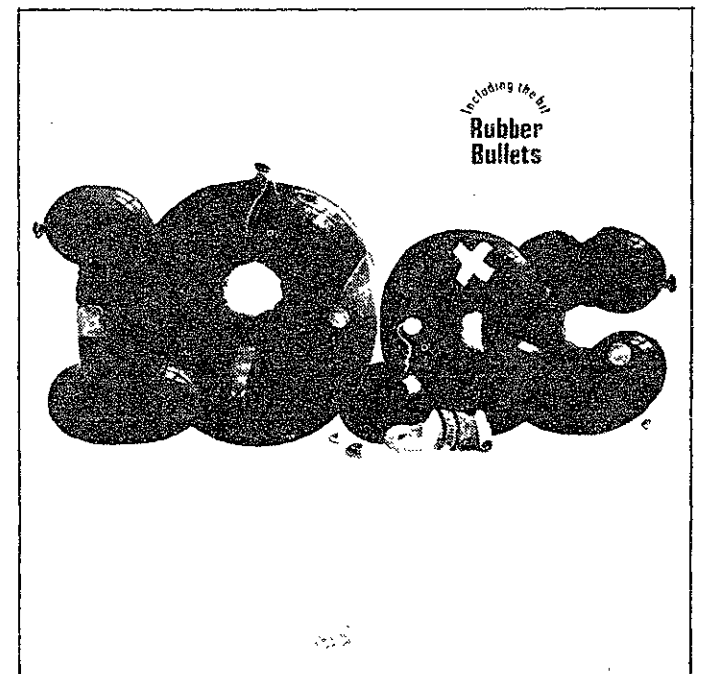


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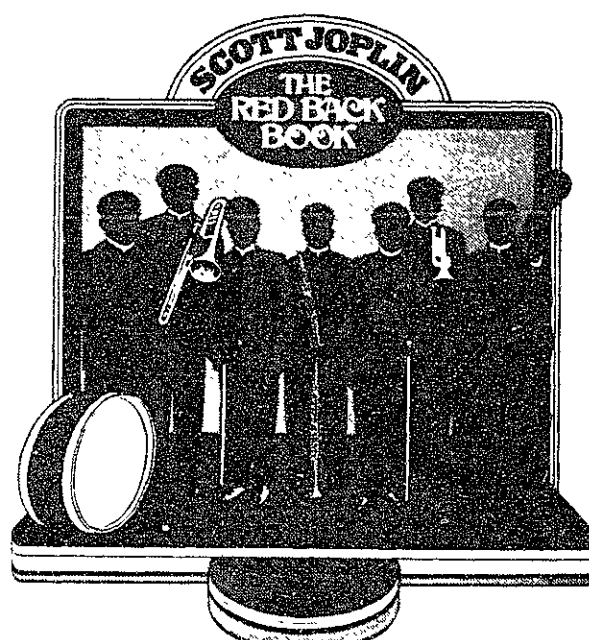
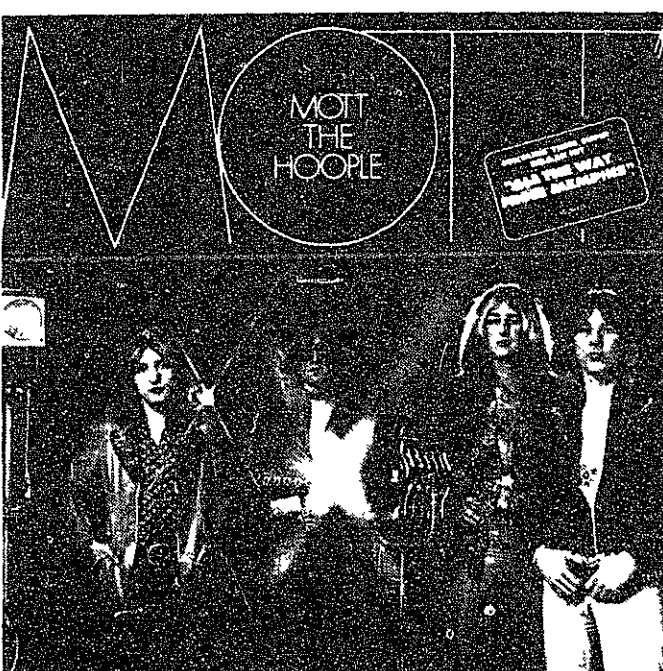


a slightly
belated
guide to ...
rock
folk
classical
etc.



1973

(see pages 8 & 9)



Kicking the old year...

neal vitale

Every year, we self-proclaimed authorities on whatever get the chance to flaunt our tastes for the obscure by creating all sorts of "Ten Best..." lists which summarily ignore or attack the biggest commercial successes and supergroups in favor of the most eclectic sampling of nearly unknown artist. That time is upon us again (in fact, it's a bit past), and this article is to be just such an indulgence in ego gratification. So here goes, begun by my list of the Top Ten Rock Albums of 1973, in roughly descending order of quality, only to be followed by even more alphabetically-listed Honorable Mentions. In keeping with the tone of this article, I will include a few imports, exclude "Best of..." or "Greatest Hits" packages (such as the 1973 albums by the Guess Who, Hollies, Carpenters, and Bread), and exclude re-releases (such as Todd Rundgren's *Something/Anything?*; two albums by the same performer(s) will be listed with the best one first.

1. *Quadrophenia* - The Who (Track)
2. *Queen* (Elektra)
3. *Selling England By The Pound/Live* - Genesis (Charisma/Charisma Import)
4. *For Your Pleasure/Stranded* - Roxy Music (Warner Bros./Island Import)
5. *10cc* (UK)
6. *Band On The Run* - Wings (Apple)
7. *Thundermug Strikes* - Thundermug (Epic)
8. *Stealers Wheel/Ferguslie Park* - Stealers Wheel (A&M)
9. *Mott* - Mott The Hoople (Columbia)
10. *A Wizard/A True Star* - Todd Rundgren (Bearsville)

And...

Aerosmith (Columbia)
In Deep - Argent (Epic)
Beck, Bogert & Appice (Epic)
Tyranny And Mutation - Blue Oyster Cult (Columbia)
Aladdin Sane/Pin Ups - David Bowie (RCA)
Bandstand - Family (UA)
Mystery To Me - Fleetwood Mac (Reprise)
Hogwash - Groundhogs (UA)
Bite Down Hard/Jumpin' The Gunne - Jo Jo Gunne (Asylum)
Side 3 - Raspberries (Capitol)
Goat's Head Soup - Rolling Stones (Rolling Stones)
Countdown to Ecstasy - Steely Dan (ABC/Dunhill)
Bursting At The Seams - Strawbs (A&M)
Lifeboat - Sutherland Brothers and Quiver (Island)
Twice Removed From Yesterday - Robin Trower (Chrysalis)
Catch A Fire - The Wailers (Island)

Next, quite arbitrarily, I've created a list of thirteen (?) "Non-rock" records (whatever that means) - this category includes everything I couldn't put under "Rock," such as soloists, instrumental albums, jazz, and even some of the electric English folk bands. Anyway...

1. *Andy Pratt* (Columbia)
2. *For Everyman* - Jackson Browne (Asylum)
3. *New York Rock* - Michael Kamen (Atco)
4. *Tubular Bells* - Mike Oldfield (Virgin)
5. *Greetings From Asbury Park, N.J./The Wild, The Innocent And The E Street Shuffle* - Bruce Springsteen (Columbia)
6. *Lark/Fathoms Deep* - Linda Lewis (Reprise)
7. *Takin My Time* - Bonnie Raitt (Warner Bros.)
8. *Maria Muldaur* (Reprise)
9. *Hard Nose The Highway* - Van Morrison (Warner Bros.)
10. *Birds Of Fire/From Nothingness To Eternity* - Mahavishnu Orchestra (Columbia)
11. *Parcel Of Rogues* - Steeleye Span (Chrysalis)
12. *The Six Wives Of Henry VIII* -

Rick Wakeman (A&M)
 13. *Garland Jeffreys* (Atlantic)

That just about brings the albums of 1973 as dry as they can get - but before leaving them, a few awards are in order.

Comback Of The Year (or the "Todd-made-even-us-sound-like-we-could-play-our-guitars" award): *We're An American Band* - Grand Funk (Capitol).
 Drawback Of The Year (or the "Not-even-Todd-could-make-us-sound-like-we-could-play-our-guitars" award): *The New York Dolls* (Mercury).

Possible Comback Of The Year (or the "It's-too-early-to-tell" award): *Muscle Of Love* - Alice Cooper (Warner Bros.)

Most Disappointing Albums: *Brothers and Sisters* - The Allman Brothers (Capricorn); *A Passion Play* - Jethro Tull (Chrysalis); *Brain Salad Surgery* - Emerson, Lake & Palmer (Manticore); *Houses Of The Holy* - Led Zeppelin (Atlantic); *Bette Midler* (Atlantic).

Over-rated Album: *There Goes Rhymin' Simon* - Paul Simon (Columbia).

Worst Songs: I am very limited by space requirements, but "Tie A Yellow Ribbon Around The Old Oak Tree" - Dawn (Bell) sticks out like the proverbial sore thumb (or is it ear?) above the literally hundreds of contenders for this slot.

Over-worked, over-hyped, over-played, over-etc. Rock Star (who needs a rest): Elton John.

Turn-For-The-Worst Award: The Allman Brothers

Best New Group: 10cc, Queen, Stealers Wheel (tie)

Best New Soloist: Andy Pratt.

Best Local Group: The Sidewinders, Orchestra Luna, Reddy Teddy, Daddy Warbux (tie)

And now, for one final kick at the dead and well-buried year of 1973 - the Top Ten Songs. (My apologies to WRKO).

1. "Avenging Annie" - Andy Pratt (Columbia)
2. "Blockbuster" - The Sweet (Bell)
3. "Feelin' Stronger Every Day" - Chicago (Columbia)
4. "Wild In The Streets" - Garland Jeffreys (Atlantic)
5. "Rock On" - David Essex (Columbia)
6. "China Grove" - The Doobie Brothers (Warner Bros.)
7. "Rubber Bullets" - 10cc (UK)
8. "Raised On Robbery" - Joni Mitchell (Asylum)
9. "Redneck Friend" - Jackson Browne (Asylum)
10. "Showdown" - Electric Light Orchestra (UA)

wanda fischer

1973 was the year of shortages - but not as far as the music world was concerned. In fact, some of 1973's music is superlative material, and I would like to mention some of the "best" offerings (in no particular order), according to folk, contemporary folk, blues, or bluegrass styles.

1. *Maria Muldaur* - Maria Muldaur (Reprise). This lady showed with this album that she has undergone a great deal of vocal maturation since the old Jim Kweskin Jug Band ddays!
2. *Life and Times* - Jim Croce (ABC/Dunhill). This is an exceptionally nice piece of work from a fine artist who tragically was killed far too soon.
3. *Will The Circle Be Unbroken?* - Nitty Gritty Dirt Band and friends (United Artists). This is an excellent, three-record collection of solid bluegrass music by both older and younger country artists.
4. *There Goes Rhymin' Simon* - Paul Simon (Columbia). This is by far Simon's best offering since pairing up with Garfunkel on *Parsley, Sage, Rosemary, and Thyme* many moons ago.
5. *For The Roses* - Joni Mitchell (Asylum). This is one of Joni's finest, second only to her *Blue* album of a couple of years ago.

6. *Not 'Till Tomorrow* - Ralph McTell (Reprise). Ralph is England's favorite male folksinger/songwriter/guitarist. He is somewhat obscure in this country, but shouldn't be.

7. *Love Has Got Me* - Wendy Waldman (Reprise). Wendy is one of the most talented, amiable female singer-songwriters to amble into a recording studio in recent years. Her songs and arrangements are well-written and well-done. Definitely worth adding to your collection.

8. *Sonny Terry and Brownie McGhee* (A&M). Two fine old gentlemen of the blues do it again, using more contemporary material than usual, enhancing it with their own inimitable style.

9. *He Used To Treat Her* - David Buskin (Columbia). This is a truly superb first album by a talented new-comer to the recorded music industry.

10. *Stardancer* - Tom Rapp and Pearls Before Swine (Blue Thumb). Rapp put together a nicely-arranged, well-written album with this offering. It contains interesting and even somewhat innovative material.

1973 also seemed to be the year in which the female singer-songwriter-songstylist came to the forefront. Besides Maria Muldaur, Joni Mitchell, and Wendy Waldman, Bonnie Raitt and Carly Simon made significant contributions to the music world. Bonnie's *Takin My Time* (Reprise) is a solid album, although not her best. Carly's *No Secrets* (Elektra) is her best to date, but still somewhat short of what she is capable of doing.

Other 1973 offerings worth mentioning are:

1. *Then And Now* - Doc and Merle Watson (United Artists). This is a nice album from old friends Doc and Merle Watson, although far from their best.
 2. *Dan Fogelberg* (Columbia). This is a virtually un-obtainable album that is well worth the price if you run across it.
 3. *Don McLean* (United Artists) is quite palatable. Don's own writing, which is heavily featured here, is far better than his interpretations of others' writing.
 4. *Demon In Disguise* - David Bromberg (Columbia). Everyone knows that David will never win a prize for his vocal work, but his instrumental talents far outweigh his vocal shortcomings.
 5. *Loggins and Messina* (Columbia). This is a pleasant, all-around album by two talented musician-songwriters.
- On the other side of the superlative albums are the atrocious records - the kind that make you want to melt the plastic so that it may be put to better use. I will spare you from naming all of the terrible bombs of 1973, but I cannot help but mention a few:

1. *Sniper and Other Live Songs* - Harry Chapin (Elektra). Harry Chapin should look for alternative employment after this abortive attempt at music-making.

2. *The Late, Great Townes Van Zandt* - Townes Van Zandt (Poppy). Townes has great potential - most of it unrealized - but none was found in this record.

3. *Playin' Favorites* - Don McLean (United Artists). The boy should stick to writing his own material rather than trying to interpret things written by others.

Except for the fact that more talented (and not just gook-looking) women were successful in 1973, nothing extraordinary happened in the music world. But you must admit, whenever more talented women come to the foreground, things are progressing.

john krout

So it's time for the Ten Best of '73. How time flies! Only a year ago I was newly registered for second term, basking in the sunny glow of Undesignated Sopmoredom. Now I'm newly registered for second term again, only I have to burn back issues of *The Tech* to stay warm while tracking down bootleg ergs to keep the stereo running. Next year, perhaps, rock concerts will be banned for using too much juice and the Midwest

will be torn asunder in search of coal. And the miners will strike, of course...

Ah, but until then you can have these goodies to keep you happy. Try thinking warm thoughts, too.

10. *Brain Salad Surgery* (Manticore) is the only disc to stand out from the voluminous rash of pre-Christmas releases. It's not quite the quality of Emerson, Lake & Palmer's last outing, *Trilogy* - due at least partly to overproduction (this in reaction to the loss of engineer Eddie "Are You Ready?" Offord, who now labors exclusively for Yes). Yet little can hold back the keyboard flash of Keith Emerson. He's amazing.

9. There's nothing like Pink Floyd to keep you entertained on a spaced-out eve. *Dark Side Of The Moon* (Harvest) will definitely get you there ahead of the oil companies.

8. Ex-Procol Harum guitarist Robin Trower, who some few of us consider to be the world's best at his trade, takes Jimi Hendrix one fascinating step beyond in *Twice Removed From Yesterday* (Chrysalis). One of two records here for true believers in the supremacy of the electric guitar.

7. *Foxtrot* (Charisma) is, if nothing else at all, one terrific lesson in the use of the mellotron, surprisingly coming from the virtually unknown British group Genesis. They borrow from King Crimson and the Moody Blues - but they return it with interest. Contains some of the most catchy melodies you'll ever hear.

6. Also by Genesis, *Selling England By The Pound* (Charisma) goes easy on the mellotron but provides more in the way of quantity (52 min.) and quality than No. 7. These guys learn very quickly. If they'd only start producing singles, the Top 40 would improve 100% and the Dow Jones average would skyrocket.

5. The sounds of Yes mean a lot to me, I guess. Their live album, *Yessongs* (Atlantic), is an incredible three-record masterwork containing almost every song from their previous three outings; enough alike these to long satisfy anyone new to the group, yet differing enough to tickle the neurons of us diehard fanatics. They do a great job onstage.

4. *Grand Hotel* (Chrysalis), besides proving that Procol Harum will shine on without guitarist Trower, is recommended for the lyrical mystery of word-smith Keith Reid and the unmatched music of composer/pianist/vocalist Gary Brooker. New member Mick Grabham adds a soring guitar shriek in all the right places - much more effectively than Dave Ball of live album ("Conquistador") infamy, who quit in the midst of record this one.

3. *Quadrophenia* (Track) is Pete Townshend's four-eyed backwards glance at the Who, somewhat more firmly footed in reality than the vastly metaphorical Tommy, yet no less a milestone or rock. It falls only just short of complete success because the lyrics only tell instead of show; yet the maddeningly dynamic voice of Roger Daltrey, carefully crafted and interwoven symbolic melodies, and superlative instrumental work make it a fine experience.

2. Here, by contrast, is a group to whom words don't really matter. *Queen* (Elektra) is their album's name, as well as their own, and they pack more sheer feeling into every caress or beating of the guitar, every word uttered by a British throat, than anyone else. Anyone. The second guitar supremacy album herein (as proudly stated on the back cover: "... and nobody played synthesizer.") and if it's been done before, it's never been done better.

1. Top honors for the year go to sort of a farewell album by the Move, *Split Ends* (UA). Splitting in the sense that they became the Electric Light Orchestra's nucleus, the Move were for years among the biggest-selling and best-sounding Top 40 groups in Britain, sadly never gracing American air - until "Do Ya," which opens the first side, rocked from coast to coast (despite deejay indifference) last Spring. This album is chock-full of heavy single-size cuts of astonishing variety and uniformly excellent execution. And their lyrical visions will astound you. Easily worth list price, if not more.

...when it's down mark astolfi

It seems that every year, when the month of January rolls around, the newspaper-reading public is subjected to a spew of "Best of the Year" articles. And we'd guess you're sick and tired of that. Which is why *The Tech Arts Section* is printing its "Best of the Year" articles in February. Onward.

Best single, female vocalist: "Peaceful," Helen Reddy.

Best single, male vocalist: "Across 110th Street," Bobby Womack.

Best single, group: "Rubber Bullets," 10cc.

Best single, instrumental: Our first tossup: "Love's Theme" by the Love Unlimited Orchestra or "Mystery Movie Theme" by the Markettes.

Best album of 1973: Far and away, its Todd Rundgren's *tour de force*, *A Wizard/A True Star*. Runners-up are many: Bowie's *Aladdin Sane*, Queen, *Thundermug Strikes*, Aerosmith, *The Spinners*, *Goat's Head Soup*, *Billion Dollar Babies*, Wizzard's *Wizzard's Brew*, Argent's *In Deep*, Mott the Hoople's *Mott*, and Paul McCartney's *Band On the Run*.

Country Performer of the Year: I must concur with everybody else: Charlie Rich.

Worst albums: So many to choose from, but those from bigger artists include: *There Goes Rhyming Simon*, *Brothers and Sisters*, *Living in the Material World*, *Foreigner*, T. Rex's *Tanx*, and the terrible new *Tommy*, the London Symphony Orchestra's version.

Worst single: Everything by Dawn, as well as Carly Simon's 11th hour horror, "Mockingbird."

Comeback of the year: Paul McCartney, for two excellent albums. Actually, all ex-Beatles, save Harrysong, boasted heartwarming pleasant efforts in 1973, but Paulie seemed the furthest gone, and now he's back. Could it be he's been here all a long?

The Napoleon 14th Award for Achievement beyond the call of Sanity: Goes to Kinky Friedman and His Texas Jewboys for everything but especially their jolly "Ballad of Charles Whitman."

Best overlooked composition of the year: Todd Rundgren's "When the Shit Hits the Fan" tied with Mott the Hoople's "Honoloochie Boogie."

Best new acts: Among new bands, Aerosmith, Queen, Thundermug, 10cc, Blue Ash, and the NY Dolls showed the most promise. Among vocalists, Ellen McIlwaine, Maria Muldaur, and Jobriath made auspicious debuts. And in a more pop vein, we had New York City and the DeFranco Family, both of which seem to be one-shot superstars.

Rock Death of the Year: The bizarre circumstances around Gram Parsons' demise are eclipsed by Jim Croce's 4 posthumous gold records. Jim Croce, I name you stiff-of-the-year.

Producer of the Year: Thom Bell, with Todd Rundgren in there too.

Band Buried Deepest in the Shuffle: Capital City Rockers.

Best forgotten albums of 1973: Fanny's *Mother's Pride*, Speedy Keen's *Previous Convictions*, Sharks' *First Water*, Andy Pratt, *Paris Sessions* by Country Joe McDonald, and the Pretty Things' *Freeway Madness*.

Rock Performance of the year: On record, TV, or live, Maria Muldaur's "Midnight At the Oasis" knocks me cold. Dishonorable mention also to Wolfman Jack's version of David-Bacharach's "The Blob."

Prettiest Rock Star of 1973: Maria Muldaur or some proper subset of the Dolls.

The Globe's coveted "The Beatles are dead" Trophy for the Neatest Typo in one of my Articles in 1973: The reference to the Rolling Stones' tune "Betch."

Best new show: Comedy: *Callucci's Depart*, an insane little sitcom that no one appreciated till it was gone. Dramatic: *Kojak*, with *Police Story* a close second.

Best old show: Comedy: Still delightful

in its third season, *The Mary Tyler Moore Show*, with *Kung Fu* up there too. **Dramatic:** *Hawaii 5-O* for hard-assed adventure, and *Streets of San Francisco* for characterization and slightly less bloody (but not much) corpses.

Most improved: *M*A*S*H* has come into its own, although it pays to see the movie whenever its around to remember what an ultimately limp-wristed version the TV show is.

Best Theme Music: *M*A*S*H*, *Mystery Movie*, *Hawaii 5-O*, *Medical Center* in that order.

Best Johnny Carson Substitute Host: Joey Bishop is cool, but Don Rickles is always incredible...Karen Valentine's stint was the strangest, and MacLean Stevenson has been weak twice in a row.

Best new game show: \$10,000 Pyramid; a far 2nd is *Match Game 73*.

Best tube Rock performance of 1973: By far, the Stones...Bowie was a let-down. The Heywoods, house band of Dick Clark's Malibu-based *Action 73* get the nod for unabashed wholesomeness.

TV Personality of the Year: The Ghoul is my idol, but kudos also to Simon (of *Simon's Sanctorum*), Charo, Charles Nelson Reilly, Frank Perdue, James Dean, and Mason Riese (the Borgasmord Kid.)

Weird Commercial of the Year: I like the one with the prim young school-teacher and her class full of "thumbs."

Worst on TV, 1973: Most of everything, but especially *Bob & Carol & Ted & Alice*, *Chase*, Jack Parr, Dom DeLuise, the Loud Family, and the Superbowl.

Pro sportsman of the Year: Baseball: Who else but Hank. But in all the record-chasing commotion, no-one seems to have noticed that his brother, Tommy Lee Aaron, after struggling along a couple years with the Braves, has become baseball's highest-ranking black skipper, managing the Savannah Braves of the AA Southern League.

Football: O.J. "The Juice" Simpson, especially for that snowy day against the Pats.

Hockey: Garbage man Phil Esposito. **Basketball:** Bill Walton is super, even if his team *does* lose a game once in a while.

Arm of the Year: Nolan Ryan, no-hitters, strikeout record and all; the Walter Johnson of the '70's.

Miscue of 1973: The failure of Howard Baldwin to follow the Chicago Fire's lead and name his new WFL entry the Boston Massacre.

Number of the Year: Remember 713? Or 2003? Does 88 ring a bell? It better.

Boston Sportscenter of the Year: No one can touch mah man the mealy-mouthed sesquipedalian Clark Booth.

The Long Island Ducks Medal for Funniest Franchise of the Year: Who but the New York-Cherry Hill Golden Knight Blades. Rumor has it they will move westward next season to become the Butte Great Aulks. Lets hear it for the rumor! (And while I'm thinking of it, I must remind you that the Dallas Chaps almost became the Jersey (City) Giants before settling on San Antonio.)

Best Sports Show: The Cowboys-Redskins Monday Night slam-bang. The Riggs-King extravaganza was aced by *Bonnie and Clyde* on another network.

Most Deserving Hall of Fame Near-Miss of 1973: Robbin Roberts, with his 286 wins, 18 seasons in the majors.

MVP on a team not making it to the Playoffs: Dave May, who, along with his sidekick George Scott, gave the Milwaukee Brewers fans something to stay awake for.

Dropped Fly of the Year: At one point late in the 1973 baseball season, it was mathematically possible for the National League (L)East to finish with a 5-way tie on their hands.

Fad of the Year: Watergate. Honorable mention to Kung Fu, Glitter, organic breakfast foods, and gas stations bringing motorcades to the man in the street.

Word of the Year: "Gas-sipper," as opposed to "gas-guzzler." Others of note include "herstory," "guestimate," "Nixxon," and everybody's fave phrase "at that point in time."

Best Joke of the Year: Nixon looks out of his window and sees "Nixon Has To Go" written in the snow in urine. He is gravely pissed off and tells the FBI to find out who did it. They come to him a week later, saying "We have some good news and some bad news. The good news is: we analyzed the urine and it belongs to Henry Kissinger. The bad news is: it was Pat's handwriting."

Drug of the Year: What? Oh, uh, beer.

stephen owades

If the quantity and quality of new classical releases in 1973 is any indication, the classical recording business is certainly not in the moribund condition predicted by many people in and out of the record industry in the past few years. It is an unfortunate fact of economics that has forced most classical recording work overseas, but the trend has reversed somewhat recently, with several large European companies beginning to do more work with American orchestras. Upcoming release lists provide further encouragement to those of us who have been worried about the future of classical recording and classical music, both in America and worldwide.

Rather than attempt to come up with a "Ten Best of 1973" or some such, I have chosen some of the most outstanding releases of the past year in several general categories, without any ranking amongst them. If the list seems to be biased toward more recent releases, this can be partially blamed on the industry's habit of saving the real "blockbusters" for the fall releases. Here, then, is the list:

Baroque—

Deutsche Grammophon Archiv 2533087—*Claudio Monteverdi: Virtuoso Madrigals*. Jurgen Jurgens leads a superb group of instrumentalists, the Monteverdi-Choir of Hamburg, and soloists Nigel Rogers, Ian Partridge, and Christopher Keyte in a set of short works by "Il divino" that more than live up to their billing as "virtuoso" madrigals—plenty of exciting singing here.

Argo ZRG 733-4—*Antonio Vivaldi: "L'Estro Armonico" Opus 3 (Twelve concerti for one, two, and four violins)*. Bach transcribed several pieces from this set as solo organ works as well as multiple harpsichord concerti, which should be ample recommendation for the music. Nothing further needs to be said about the performances than that they are by the Academy of St. Martin-in-the-Fields under Neville Marriner.

Telefunken SKH 25-T/1-3—*Johann Sebastian Bach: Christmas Oratorio B.W.V. 248*. Nikolaus Harnoncourt and the Concentus Musicus of Vienna have made many superb recordings of the works of Bach, featuring original instruments, all-male vocal forces, and a careful historical approach to the music; the joyous *Weihnachtsoratorium* comes to life as never before in this brilliant performance. The album also includes a complete orchestral score in miniature, as do the equally commendable albums in their *Das Kantatenwerk* series of the complete cantatas of Bach.

18th Century—

Philips 6500325—*Wolfgang Amadeus Mozart: The 4 Horn Concertos and Rondo in E flat*. Alan Civil's playing is in a class with Dennis Brain's, which is saying quite a lot, and the accompaniment by Neville Marriner and the Academy of St. Martin-in-the-Fields is far more stylish than Von Karajan's for Brain.

Deutsche Grammophon 2720064—*Franz Joseph Haydn: 12 Salomon Symphonies (Symphonies 93 to 104)*. One of the many superb albums in DG's 75th anniversary edition entitled "The Symphony." Eugen Jochum and the London Philharmonic provide what are simply the finest recordings of any Haydn symphonies that I have ever encountered.

19th Century—

Columbia M 32342—*Ludwig van Beethoven: Sonata Op. 27 No. 2 "Moonlight"*

plus 4 *Impromptus* by Schubert. One of Vladimir Horowitz's last recordings for Columbia (he is now planning to record on a free-lance basis), this performance features the expected ravishing pianism plus some very provocative ideas about tempo and articulation in this often-recorded masterpiece.

Deutsche Grammophon 2720045—*Ludwig van Beethoven: 9 Symphonies*. Karl Bohm's interpretations are not "startling" in the sense that they are radically different from any that have been recorded before; they are simply better executed and recorded than any I have heard. This is another in the "Symphony" series, which are all announced as "limited editions," and the Beethoven box has already become rather hard to find.

Deutsche Grammophon 2530358—*Hector Berlioz: Symphonie Fantastique*. I have already dealt with this recording in my column; suffice it to say that repeated hearings have not changed my opinion of Seiji Ozawa's interpretation and the Boston Symphony's playing.

Deutsche Grammophon 2709043—*Georges Bizet: Carmen*. Leonard Bernstein's much-awaited recording turned out to be all that was promised: a cleaned-up score, a completely re-thought interpretation, and a spectacular performance in the title role by Marilyn Horne. The recording itself has clarity as well as stunning impact.

Philips 6700048—*Gustav Mahler: Symphony No. 5 and Adagio from Symphony No. 10*. A late installment in Bernard Haitink's Mahler cycle with the Concertgebouw Orchestra, this performance is rather more dramatic than most of Haitink's, and the recording is more immediate as well. The Fifth is a very powerful work, and the emotional intensity of the Adagio from the Tenth (the only completed movement) is almost unbearable.

20th Century—

Deutsche Grammophon 2530252—*Igor Stravinsky: The Rite of Spring and Zvezdoliki*. Michael Tilson Thomas, whose Angel recording of the two-piano version of the *Rite* was so startling and brilliant when it appeared several years ago, has done it again with the Boston Symphony in the standard orchestral garb. The kaleidoscopic colors of Stravinsky's large orchestra are presented brilliantly, and the performance has the same structural sense as the piano version.

Mercury SRI 75009—*Ottorino Respighi: Ancient Airs and Dances*. This is one of the first issues in the new series of Dutch Philips-pressed Mercury recordings, called "Golden Imports." Mercury's recording quality was always ahead of its time, and with the immaculate Philips surfaces, these discs have become a joy to hear. Respighi, known primarily for his super-Romantic "Roman trilogy," and especially for *The Pines of Rome*, here turns his skills in orchestration on some Renaissance and Baroque dance pieces which were originally for the lute, and the result is much more pleasant than it looks on paper. If nothing else, it is the ultimate in elegant background music. Antal Dorati and the Philharmonia Hungarica play all three of the suites lovingly.

"Americana"—

Angel S 36060—*Scott Joplin: The Red Back Book*. If by some chance you haven't heard this disc by now, buy it immediately! Joplin's classic rags are featured in period orchestrations (probably not by Joplin himself) from a volume known as the "Red Back Book." The performances, by Gunther Schuller and a group of students from the New England Conservatory of Music, have just the right kind of swing to them.

Nonesuch H 71268—*Stephen Foster: Songs*. Jan DeGaetani and Leslie Guinn, two superb singers in any style of music, here apply their talents to the much-underrated songs of Stephen Foster, accompanied on the piano and harmonium by Gilbert Kalish, as well as other instrumentalists. This is not the usual "campy" style of performing Foster, but neither is it as stuffy as one might presume (original instruments from the collection of the Smithsonian Institution and other such authentic touches).

kiss this mark astolfi

Sports: Most definitely, by the time you read this, the World Football League will have held its first ever college draft, getting the jump on the National Football League by a week. Scouts rate this year's crop of seniors as relatively barren of talent, and whatever bargaining skirmishes develop between the two leagues may actually work out in favor of the WFL; the NFL may, as prices for college players rise, in many cases say "This kid isn't worth the money, let the WFL have him." Gary Davidson, founder of the WFL, states that the "New Look League" will not be chasing after players under contract, but will stock its twelve teams with players whose contracts have expired, college players who might otherwise be passed by, the better players from the ranks of minor league football, and players from the Canadian Football League. What kind of squads this process will produce remains to be seen.

The WFL has also been called the "Brave New World Football League," for the large number of innovations they are planning. The league is opening up such previously untested



pro football markets as Memphis, Birmingham, Honolulu, and Tampa, as well as muscling in on the CFL's Toronto turf. After considering bringing American football to Japan, Europe, and Mexico, as well as other non-NFL stateside locations, the league governors have wisely chosen to plant their corporate feet solidly in established markets: New York City, Washington D.C., Detroit, Chicago, Los Angeles. It ultimately makes sense, for the WFL will be only a minor league operation if they forever stalk about secondary markets in an attempt to avoid confrontations with NFL clubs and TV rights (cf. ABA v. NBA). The problem of competing with the established NFL has not, however, been met head-on, thanks to another innovation: summer football. (Nothing new for Canada, where excessive winter weather dictates an schedule that starts and ends in warmer seasons.) The WFL will kickoff play, with no exhibitions games, on Wednesday, July 17, and play a 20-games schedule, taking them right up to Nov. 27, thus easing gradually into competition with the NFL. In addition, one game a week will be televised, hopefully nationally, on Thursday night, which won't conflict after all with the CFL's Wednesday night TV game. Summer football will put the test to football addicts, for a Sunday afternoon in November is a different kettle of fish than a Thursday night in August.

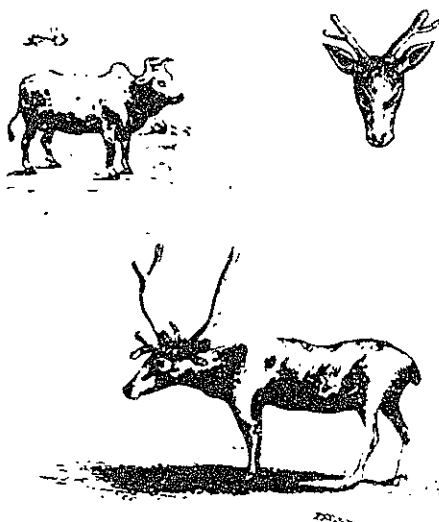
Then we have the new rule changes, including, naturally, a colored football: green? purple? stars 'n' stripes?? Most seem fairly reasonable: 2-point conversion option after touchdown, unsuccessful field goal

attempts from outside the 20 come back to the line of scrimmage, goal posts moved back to the back line of the end zone, and kickoff from the 30 as opposed to the 40, to encourage runbacks. A rather radical new rule is the tiebreaker 5th period. It will not be sudden death: a full fifteen minutes will be played, with kickoffs at the start and the 7½ minute mark; if the game is still tied, it stays that way. The only rule change that makes my nominally purist blood come to a boil is the provision stating that a pass receiver need have only one foot in bounds for a completion. This violates a cardinal football tenet: the game is played on a field of *specified dimensions* and nowhere else. I can see it now: interference called on a photographer, 2 cheerleaders, and a respirator. It's a needless dilution of the game.

Ultimately, however, the new league should be beneficial to pro football, as a testing ground for new and perhaps inevitable forms of the game, and as a pioneering body towards international football. This, of course, if they can get off the ground. I have my doubts but wish them luck.

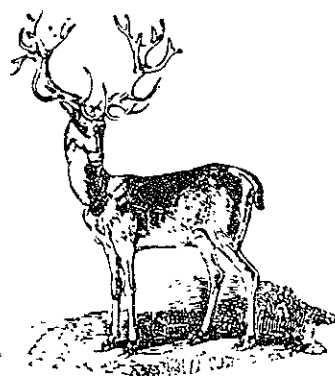
In case you hadn't heard, Boston is represented in the WFL, as the Boston Bulls, a franchise awarded to Howard Baldwin, president of the Whalers, to play out of Schaefer Stadium. Recall: three hockey teams have proved too much for the Hub fans. The Braves, after drawing 600 people a couple weeks ago at the Garden, are now playing their remaining home weekday games at Ridge Arena in Braintree, and more than likely won't operate out of Boston next year. Even the Whalers are shaky, and the rumors say a shift to New Haven of perhaps even Madison Square Garden is possible. The new Foxboro football club will certainly spell the demise of the Atlantic Coast Football League New England Colonials, and will have to fight it out with rock concert concerns for Summer Schaefer dates, although football will win out. I personally don't doubt that Boston can support another football franchise, but it all depends on the quality of the product. The situation is quite different from when the AFL came on the scene in 1960 with the Boston Patriots.

At that time, Boston hadn't had pro football for 11 years, since the NFL Boston Yanks became the New York Bulldogs in 1949, and in 1960 the time was right. Previously, the Boston Redskins (called the Braves for their first two seasons) lasted only 7 years in Beantown, moving to Washington D.C. in 1937. For the record, Boston has had 7 pro football franchises, not counting the old Boston Sweepers of the ACFL, and their present-day counterparts, The New England Colonials. Besides the Pats, Yanks, and Redskins, there was a team called the Boston Braves which played one season in the NFL in 1929. Then there were the Boston Bulldogs, Shamrocks, and Bears, each of which folded when their league did (coincidentally, all three upstart leagues were called the American Football League), in 1926, 1937, and 1940 respectively, only the Shamrocks seeing as many as two seasons. Thus, Boston has fielded two football teams only once before now: 1936, the Shamrocks and the Redskins.



Another point to consider is: will a Summer gasoline crunch and/or warm-weather rationing discourage travel down to Foxboro from, say, Boston and points north?

TeeVee: TV's so-called "Second Season" is upon us, and after the demise of numerous new shows capping one of the worst Falls in history, by the critics and ratings, the replacements seem hardly any better. In fact, probably worse, on the whole. Two once-a-month shows have been promoted to full-time, a la *Kung Fu*, but this time out of necessity, not popularity. One is *Doc Elliot*, starring Jim Franciscus as a rural Land Rover of a general practitioner in the American Southwest. I can think of only 3 things Jim's done that



impressed me: one is *Mr. Novak*, basically because the show was, for me at that time, a mouth-watering preview of my imminent trip to the magical suburban equivalent of the Emerald City, i.e. High School (especially the time Jim is almost seduced by one of his students, a long-legged young Joey Heatherton.) Second was an episode of *Judd For the Defense*, where Jim portrayed a teaching priest accused of getting one of his students in the family way, then murdering her boy friend when he surprises priest and student in her bedroom, a juicy plot-line which appealed to my budding taste for the perverse. Then there was *Valley of the Gwangi*, which I liked only because I go donuts for dinosaur pictures, and Jim did his best not to get in the way. *Doc Elliot* has none of the motley appeal of these; its as lame a project as Jim's ever been associated with, not really surprising since it owes its existence to the hope that it can loose ABC less money than whatever it replaces.

The 6 Million Dollar Man is sci-fi adventure set in the present, featuring stoic Lee Majors as a test pilot who is blown apart in a crash and reassembled with 6 big ones worth of cybernetic (atomic-powered!) hardware, to wit 2 legs, an arm and an eye. The concept of this part-human, part-mechanical superman is pretty damn tame by the standards of any science fiction and/or comic book fan, of which I am both, and Lee's preterhuman proess, portrayed via slow motion shots and a audibly thumping heartbeat, is only marginally convincing. The plot of the first episode, money-hungry mad scientist with his horrible sonic weapon, was lifted straight out of *Batman*, but played so straight as to be laughable. But not funny. Another in a long line of losers, I'm afraid.

Contrary to what you, uninformed occasional TV viewer that you are might have deduced, *Happy Days* is not based on the movie *American Graffiti*, despite the fact that they share Ronnie (now Ron) Howard as star, and Bill Haley and the Comets' "Rock Around the Clock" as theme music. No, as might be expected, *Happy Days* is a typically stupid sitcom, lack all the humor, charm, wit, and subtle pathos of the movie. In fact, the show is one of the worst I've ever seen, reeking which such blotches of heavy-handed Fifties nostalgia as "Hey, did you hear they're going to make Alaska a state?" "Come quick, Uncle Miltie's wearing a dress," "Wow, you've got it *made in the shade!*" Surprisingly, viewers have been protesting the show, not because its so insultingly dumb, but because it mentions things parent still don't want their kids to know about, like French kissing. I sure as hell want my kids to know about French kissing! So it goes. I'd much rather see reruns of *Father Knows Best*. *Happy Days* is too little, too late.

Weeks past at Passim

by Daniel P. Dern

Last weeks show at Passim starred Wendy Waldman and Ed Holstein. They were so good that the only way I can avoid seckening you with a rave review is to discuss the reasons for my uninhibited praise. Too many random people are picking up guitars and pianos to write suffering songs to play on them these days, and a few words deserve to be said about *that*. And while there are a lot of good folk artists around at the moment, and there is no shortage of nice things to say about them (for example, Jaime Brockett was on the week before, and did well) it is rare that I catch such an overwhelming set as the one which Wendy Waldman did at Passim last Thursday night. Yet nevertheless, a few words on Mr. Brackett first.

Jaime Brockett and the Zotos Brothers played a relaxed, competent double-bill at Passim, serving as a reminder that live music need not be that all-consuming superstar passiongasp ecstasy which leaves you tired, sweaty and broke. The audience seemed perfectly happy to pay a reasonable admission for a low-tension, screaming-shouting-and-epilepsy-free evening of good music.

The Zotos Brothers (Tom, Paul, and Alex) have, I suspect, more going for them than I saw in one set. They were the ones who began to "mini-concert" concept some years ago, traveling on tour with a self-contained two-act group. They use guitar, conga drums, maracas and vocals to make a fast, bouncy music which comes closer to pop than folk, somewhat content-free, but with a good beat and easy to dance to. Alex, who does vocals and maracas, has a haunted look evocative of Ringo; indeed, there is a large dash of early Beatles in the Zotos Brothers' music.

But it was Jaime Brockett who was the highlight of the evening; I caught both his sets. He's good, simply; he has the aura of an artist and a performer, and leaves you with a good feeling inside.

Jaime has been an established folksinger for many years now. He endured a brief spell of stardom around four years ago (during which he gave a concert at Kresge which he still regards as one of his best). Still pursued by his epic song "Jack Johnson/The Titanic" much the way Arlo Guthrie was haunted by "Alice's Restaurant," Jaime refused to do songs unless he wants to, and primarily plays his own songs.

This honesty comes through. When Jaime Brockett does a song, he means it. He plays uncluttered guitar to go with a quiet subdued voice — then suddenly opens his eyes, looks at you and shouts it out. On Dylan's "Brand-New Leopard-Skin Pillbox Hat" he rang it quiet and loud, and everybody was caught.

The evening ended with Jaime's rendition of the Kris Kristofferson song, "Sunday Morning Comes Down." There really isn't much to say past that, except that Jaime leaves you with a war feeling inside. And that's enough.

Which brings us all back to Ed Holstein. He played the opening set before Wendy Waldman. Ed's just a pleasant, competent folksinger who has done his homework and is writing good songs and playing good music. He's in his late twenties, prefers drinking to drugs (because it's more honest — nobody ever saw the divine light on a can of Bud) and earns his living with his guitar. That's all.

Of course, he's hung around with other folksingers like John Prine and Steve Goodman; and both Goodman and Tom Rush have done Ed's song "Jazzman" on their own albums. And he's on some obscure Chicago folk album. Ed knows where it's at. He knows we don't care what his troubles are. We want to be entertained. Or touched — that's the mark. If the artist can say it so we feel it, it's OK and anything goes.

So Ed stands on the platform and launches into some raggy tune called "Bluebird Hotel" and already we're all having a good time. He's smiling and dragging on a cigarette and being at ease.

Then he gives us a good demonstration of why a lot of young songsters never

[continued on page 11]

[continued from page 10]

make it. "... You see them hanging around the North Shore, trying to suffer and writing depressing painful songs about themselves which are incredibly depressing to hear. But these Space Captains never learn the old tunes." (Here Ed started to play Libba Cottons classic, "Freight Train," and failed to get beyond bar four. Oh, well.) And if you don't know what's in the existing songs — if you don't have anything to say — then you can't say it, no matter how hard you try, and you're doomed to be very dull. *Uninteresting.* And that is the sure Kiss of Death.

However, Ed Holstein does have a few things to say, and when he does, he says it well. "Jazzman" is a good song. So is "This Here Mandolin." And when he sings somebody else's songs, he gets out of them what was put in. Happiness, sadness, exuberance: feeling. So everybody smiles and sings along, no matter how outrageous, because when you're having fun, anything is fun. And the room is full of us singing, "I'm baaack innn the Sahhhle againnn..."

Ed played us theme songs from old Westerns which he learned off a Tex Ritter album, and a John Prine song, "Clocks and Spoons." We all pitched in for a rousing finale of "Rufus Rastus Johnson Brown (Whatcha Gonna Do When The Rent Comes Round?)" Ed Holstein is not a great singer, nor a genius songwriter. Not everybody is. But I could have left having only seen his set, and been satisfied with the evening. And that says quite a lot.

Except that Wendy Waldman played next.

Who? I said Wendy Waldman. Got good reviews on her album last fall. Maria Muldaur does two songs on her current album *Maria Muldaur* which Wendy wrote: "Vaudeville Man" and "Mad Mad Me."

Nobody had heard of Bonnie Raitt or David Bromberg three years ago, either.

Wendy Waldman cannot be properly described. She keeps changing. Did you ever watch certain people's faces — friends who were into drama, or just very alive never still. Wendy's face is like that; now smiling, now frowning, teeth flashing, eyebrows going up and down. That's what Wendy is. A wide mouth in motion; eyes closing as she goes far away and then suddenly purple liner disappearing as she stares at you, laughing at herself for having such a good time. All framed in a mass of brown springy hair.

As you listen to her perform, as you

sit and watch, a feeling of reverence creeps up on you. There are hints of Laura Nyro in her voice, and flickers of Joni Mitchell in her words. But all these snatches of reminders are quickly crushed in her overwhelming vitality and uniqueness. They were some other time and place; she is here.

Her performance is so totally stunning that no one facet shines brighter than another.

Maybe it was the audience. Nobody talked during the songs, or snickered, or coughed. Even though the coffeehouse was filled. A song would end, and there would be a silence. Then, as if the same thought came to every mind simultaneously — *Hey, if we don't applaud she might stop* — we clapped. But it was hard to wake from the spell.

Wendy writes her own songs. They're her life, and they're good. But I couldn't pay attention to the words for the first part of the set because I was listening to her voice. Like her face, her voice never stands still. A note begins in a rasp and ends in a whisper. She glides down a laugh, turns it into a full-throated bellow and catches her breath as if she can't believe it all — that we would love so much what she is doing. I would like to see her sometime backed by a good combo, I wonder how it would be. Her guitar, piano and dulcimer are each almost a part of her body when she uses them. With tapping feet and swaying body she is so thoroughly possessed by her music that the instrument under her fingers gets carried along. The voice, the feeling permeates it all. The songs are all her own.

It is hard to recall the opening songs, but somewhere in the middle she sang "Vaudeville Man" ("I'm the living daughter of a vaudeville man"), a song which explains the trouper-like quality to the performance. Keep playing and *make* them applaud; actors and musicians both must keep going until the curtain falls. She sang of being a gringo in Mexico, and riding horses, and dealing with the misfortune of being healthy when it was chic to be underprivileged ("Living in the Same Dream"). She sang "Mad Mad Me," and also a new song written expressly for Maria's voice: "My Name Is Love And My Card is Desire." She closed with "The Road Song," a tale of the traveller.

When it was over, when the demanded encore was done and the lights on, we still couldn't believe it had happened. And if we were stunned, Wendy was also bowled over. After weeks of touring around the country and playing to bored, unappreciative audiences, our rapt atten-

tion was more than she could believe. Some people have it, the depth and vitality and originality that is called genius. She's one. She's going to make it, it's only a matter of time. Everybody was filing out of Passim, quiet and still caught in the spell. A lot of people stopped next to her and tried to say something, but all that most could do was smile, and nod, toice that their mouth was open, and smile again. I walked over to where Ed Holstein sat, smiled at him, and said, "You were good, too, Ed."

You need the Exorcise

by Mark Astolfi

Man calls up his parish priest and says, "Father, I think I'm possessed. What should I do?"

The priest thinks for a moment and replies, "Run around the block ten times."

"Why?" asks the man.

"You need the exorcise," says the priest.

Then there was the time Jesus approached a girl possessed of seven demons and said unto her, "I am going to cast out your seven demons." "May I ask a favor?" replied the brazen woman. "What is it?" said the Lord. Whereupon she drew Him close and whispered in his Ear, "Cast out six."

Yes, I suppose I ought to get serious when considering *The Exorcist*, since the author of its screenplay and the book of the same name, William Peter Blatty, considers exorcism and possession, or rather, the battle between "good" and "evil" which they represent for him and his screenplay, no laughing matter. However, the incredibly insipid amateurism of the movie, its utter failure to add up, from any objective angle or in any extenuating movie classification, to anything more than a grade D jackoff horror picture, certainly is a laughing matter. Be here advised that the media blitz concerning the gruesomeness of this movie is just a colossal hype. To the discerning, reasonably intelligent movie goer, *The Exorcist* will indeed be gross: a gross disappointment.

Let me qualify my criticism. Apart from the ludicrously naive religious themes, the book shares none of the faults of the movie. In fact, one of the major problems with the movie is that it strays so far, in terms of both content and temperament, from the book, boiling down to the basic distinction between art and schlock. The book is one of those gripping, fascinating pieces of fiction which indeed realizes that tired old cliché "I couldn't put it down." The solid storytelling, winds and weaves, the suspense builds, the vile, roaring terror erupts, the ending literally detonates. It is immediately obvious that the book is the long and detailed to convert into a reasonably-lengthed movie, so whole chunks had to be amputated: two delightful characters, the police detective, sort of a Jewish Columbo, and the bombastic, gleefully black-mouthed British director, have only minor parts in the movies, and their characters see no development. For one who has followed the plot tangles of the book, the movie's plot seems little more than a sketchy synopsis, sort of a Technicolor Cliff's Notes. *The Exorcist* is a poor movie because Blatty did a poor job adapting it. Either he was blind to the strengths of his own novel or else he sold out artistically. Evidence points to the latter, especially in light of his statement that he considers the movie one of the greatest ever filmed. How nice.

Merv Griffin devoted a show to *The Exorcist* as few weeks back, and on it, in an awed, quivering voice, Blatty spoke of the purpose of his book: it was meant by him to be a theological foray into the nature of the Good and the Evil in the world, as the demon possesses the girl not for herself but to ensnare the faithless priest, Karras. I hadn't noticed this theme, in book or movie, but its not surprising: when I wish to ponder theological puzzles, I fly to Satre, Nietzsche, and other thinkers of their ilk. The two-bit streetcorner theologizing of Blatty, "Evil is bad, Good is nicer, hence God exists," is not worth the time it takes to notice it. If the shoe fits, I suppose. Let me refer you to what the *Catholic Film Newsletter*, organ of the U.S. Catholic

Conference, Division for Film and Broadcasting, said, quoted in *The Pilot* of January 11: *The Exorcist* amounts to little more than an expensive horror movie in the escapist entertainment vein."

Yes, the major thrust of the media blitz is the horror aspect of the film; to quote *The Globe's* Kevin Kelly, for example "Perhaps... the ultimate horror movie... it succeeds in rattling mind, body, and spirit!" And then there are the stories of grown persons upchucking in the aisles and fainting dead away. In fact the first I heard of the film was the morning after critique of a WBCN jock, who swore it was the most frightening thing that had ever happened to him, and he warned listeners not to go it they valued their sanity.

After seeing the flick, I must dismiss all this raving as pure bunk, as willful and culpable exaggeration on the part of those who perpetrate it. I suppose to some extent it could be me; although I enjoy the shock genre, few movies have been able to rattle anything, save my wallet. Two of my favorite shockers are *The Other* and *Invaders From Mars*, which will *really* do a job on your psyche if you're a kid. For truly grotesque horror entertainment, I need only go to sleep. And let my fevered subconscious do the rest; some dreams have been real doozies, too, not repeatable here, but complete with the screaming, sweat-soaked awakenings.

But I suspect my view stems from more than my lack of normal squeamishness. Consider the audiences: the one I went with was fairly young (teens to thirties) and when the first scene of overt supernatural intrigue came, that being Regan on her bed, screaming as the bed bounces, shakes and jumps off the floor, they didn't scream or even gasp: the audience laughed. And throughout, during all the so-called "gruesome" scenes, the attitude seemed more one of bemusement than shock. Bring your kids if you must go; most reports say the young set eats this schlock up.

But there is the movie itself. The infamous "masturbation *avec* crucifix" scene is only as bloody as the *M*A*S*H* operating tent scenes, and about as explicit and erotically lurid as an income tax form. The vomit scenes are also disappointing: director Friedkin seems to think that demon puke has to look like thick, velvety pea soup, not even pieces of half-chewed corn or mashed carrot for effect. Regan's makeup, transforming her from bright-cheeked 13-year-old into the ageless afterbirth of the demon-possessed, is quite unconvincing, almost laughable with its paste-white hue and phony-looking blood scars. Even the demon's voice, dubbed by Mercedes McCambridge, leaves one thinking "That could have been great; why wasn't it?"

The failure of the specifics to grip of titilate leads the *The Exorcist's* failure as a whole. Friedkin has proven himself an exceptional director, with the likes of *The Boys In the Band* and *The French Connection*, but he seems hopelessly lost, no matter how well-meaning, when it comes to the horror genre. He settles for pale, uninspired performances from his people, especially on the part of Ellen Burstyn as the possessed girl's actress mother, and Lee J. Cobb as the detective.

Even the cutesiepie Linda Blair, as Regan, is poor, hardly the precocious young actress one might expect. Grinding pacing, sloppy, unconvincing, hackneyed effects, a threadbare, underdeveloped screenplay, a hopelessly unsophisticated underlying moral. Chances are you won't enjoy being frightened by *The Exorcist*: you will be neither frightened nor enjoy.

Still and all: the story is based on a true event, the exorcism of a teenage boy in a Washington D.C. suburb in 1949. Blatty said he had been granted access to the Church's records on the case, and all the physical manifestations of the possession in the movie supposed happened to the D.C. boy. And Jack McGowan, who plays the movie director who is murdered by the possessed Regan, himself died two weeks after he completed work on the film.

In summary, Blatty has made uncommonly vicious remarks concerning the social usefulness and mental capacity of certain of those critics who fault *The Exorcist*. He can add me to his hate list. As the fires of Hell rage about us, this movie is little more than a burnt marshmallow.



Wendy Waldman



Photo by David M. Breuer

President? King? Emperor?

The Imperial Presidency
By Arthur M. Schlesinger, Jr.
Houghton Mifflin Company
\$10.00

By Norman D. Sandler

The Nixon Administration's five year accumulation of unchecked political power has prompted quite a number of self-professed "constitutional scholars" and "political analysts" to write long dissertations on the philosophical and political ramifications of a strong executive branch.

Some have done so well, others have done so merely to exploit the current interest in the way this unpopular president has managed to assume the duties of not only his own office, but those in the other two branches of government, as well.

The Imperial Presidency is not one of many "fad books" on the state of the American executive branch. Instead, historian Schlesinger has opted for presenting a detailed account of how presidential powers have escalated to their current level.

The constitution created a federal system composed of three co-equal branches of government; executive, legislative and judicial. The Framers of the Constitution gave each branch different functions for a separation of powers, but built in checks and balances to prevent any one branch from acting without accountability from the other two. Article I of the Constitution created a Congress of the United States, which to ensure democratic action was to be comprised of members elected by citizens within the various states. Article II vested executive power in a President of the United States and a Vice President, to be chosen by electoral bodies appointed by each state. The President was to be Commander-in-Chief of the Armed Forces and responsible for the carrying on of foreign relations. However, his actions were not to be unaccountable, and the Framers made presidential appointments and the signing of treaties subject to the "advice and consent" of the Senate.

As Schlesinger point out in the introduction to *The Imperial Presidency*, the constitutional system which the Founding Fathers created "tended toward inertia." The system was not designed for optimal efficiency, but, as Justice Louis Brandeis once said, "to preclude the exercise of arbitrary power."

However, somewhere along the line of the political system's development, during the Republic's first 200 years, the Executive has assumed many powers and duties not mentioned specifically by the Framers, some of which should belong to either the judicial or — more likely — the legislative branch.

Although there was not a unanimous consensus among the Founding Fathers as to the exact nature of the federal system, above all they were opposed to an unrestrained presidency. The colonials had experienced arbitrary executive power in Britain, and wanted to insure the same would not happen to the United States presidency.

However, as Schlesinger points out, the balance of power remained uneven through the early years of the Republic, especially with respect to war-making powers. The Constitution gave Congress the power to declare war and made the President Commander-in-Chief of the Armed Forces. Yet, the President soon assumed the power to call upon the Armed Forces as he determined necessary to protect the United States. There are instances of the exercise of this authority as early as the beginning of the 18th century, and Schlesinger theorizes that the rise of "presidential war" also gave rise to a number of other assumed powers which strengthened the executive branch and maintained its superiority over Congress and the courts. Among those problems associated with the development of presidential war was a system in which the executive could withhold information from not only the public, but from Congress as well. The secrecy system — including the classification system — was devised by the components of the executive branch and created

(Please turn to next page)

The Tech Review of Books

Computers for the layman

The World of the Computer
Edited by John Diebold
Random House \$12.50

By Norman D. Sandler

Few people in this country know anything about — much less understand — computers.

To millions of people computers are mysterious black boxes, electronic brains or mechanized geniuses which cheat them on their monthly bank statements, lose their airline reservations, make their jobs obsolete, or are destined to take over the entire world. To far too many people, these are their only experiences and knowledge of computers.

Although it is difficult to fully understand the intricate workings of today's fourth generation electronic marvels, there has for some time been a need for a volume dedicated to tracing the development of the computer in quasi-layman terms, explaining the state of the art and speculating on future developments in computer technologies and applications.

The World of the Computer covers all three of these important areas reasonably well. Management Consultant John Diebold has taken articles written by experts in a number of different areas. The result is a book that deals with hardware technology, and governmental uses of computers, and the future use of computers in a number of variegated fields, ranging from automated highways to teaching three and four year old children to read and write.

During the past thirty years, as we have seen computer technology advance four "generations," there has also developed a fervent debate between "tech-

ocrats" and "anti-technologists" over the impact of the computer on society. Predictions of a world in which all necessary functions are performed by computers have been offered by anti-technologists, while their opponents argue that the computer is a device by which civilization is more sophisticated, better informed and industrially prosperous.

Both of these attitudes are mentioned in Diebold's book, although there is an obvious balance toward the view of the technocrat. There is good reason. After all, computerization has to a certain degree reached into the life of every American, and such an important development — Diebold considers it the invention of the century — should be explained fully to those it touches, before future impact can be evaluated.

Physicist Jeremy Bernstein pinpoints the "birth" of the "era of mechanical computation" as having taken place at MIT in the mid-1920s. Vannevar Bush's analogue calculator, a far cry from modern day pocket calculators — with its electric motors and purely mechanical — not electronic — quality, was a crude creation by today's standards, but its advent set off a period of experimentation that brought together scientists, engineers and industrialists.

The Bush analogue calculator was built nearly fifty years ago, and as Diebold's writers point out, there has been a rapid development of automated and electronic data processing equipment which have had monumental impact on industry as well as private life.

The uses of computers in industry and the problems of

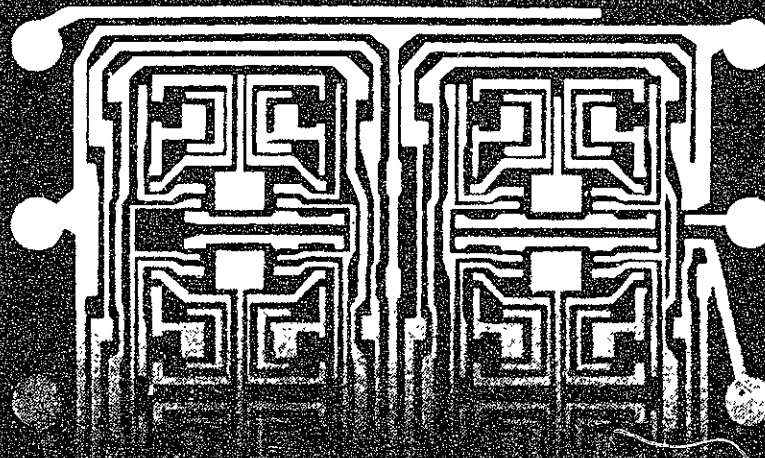
automation are well discussed in Diebold's book. However, only 70 pages — less than one-sixth — of the book is dedicated to the delicate issue of the computer's impact on society.

Social commentators Margaret Mead and Kenneth Boulding write that although the computer is being looked upon with a high degree of suspicion, society will survive — and probably even benefit — from computerization. Another writer — Paul Einzig — allays the fears of many workers by insisting that computerization in industry (automation) will not lead to what Karl Marx predicted would be "technological unemployment." Instead, he says automation will lead to shorter working hours, more leisure time and probably an expanded job market.

Aside from the traditional man vs. computer argument, there is another issue which the Diebold book only touches upon. That is the complex problem of what potential there is for abuse of data storage in the computerized world. We have heard much about the problem of dossiers and computer privacy in recent years, as more and more information is being stored in data banks. President Nixon recognized the problem last month in his State of the Union message, and Congress is considering what legislation is necessary to protect the privacy of citizens from misuse of computerized information. Diebold's book falls short in its treatment of current real world problems associated with the computer, as opposed to long range predictions about the survival of the human race in the face of increased computerization.

Nonetheless, *The World of the Computer* presents an interesting, although slightly incomplete, discussion of the "invention of the century." Both layman and computer scientist alike should be conscious of the advantages — as well as the possible problems — computers have posed to society.

THE WORLD OF THE COMPUTER



EDITED BY JOHN DIEBOLD

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Vietnam's veterans — America's spoils?

Spoils of War

By Charles J. Levy

Houghton-Mifflin Company, \$5.95
172 pp.

By Michael McNamee

Having once been a real history fan — before I came to MIT, lots of little tidbits of trivia I have stored away in various places, waiting until an opportunity like this comes along. One of these fact that when the British commander (I think it was Lord Cornwallis) at Yorktown, the last major battle of the American Revolution, surrendered, he ordered his band — armies traveled in style in those days — to play a favorite drinking song of the period "The World Turned Up-Side Down." The song expressed Cornwallis' feelings, I'm sure; the best army in the world, that of the world's richest, most powerful nation, had just lost a war to a rag-tag "army" of former colonial subjects. The situation surely must have seemed unusual, to say the least.

The war in Vietnam had, in many ways, the same up-side down character for America. The most technologically advanced army from the richest and most powerful country in the world had been, if not defeated, at least stymied by guerilla fighters who wore pajamas for uniforms and refused to fight the war on the American's terms. It was a frustrating experience, both for the men who

fought in the war and for the entire nation.

Levy's book, *Spoils of War*, is an attempt to get at some of the effects — spoils, if you will — of a futile war on the men who fought in Vietnam. Levy, a sociologist at the University of British Columbia, studied veterans returning from Vietnam.

The problems that veterans returning from the war have had with adapting once more to civilian life. The stories he tells are not meant to amuse; they include accounts of men attacking their families in flashbacks to their experience in Vietnam, men who have killed friends, officers, and other soldiers, and veterans that have cracked under the strain of trying to cope with situations where you are not on a kill-or-be-killed basis.

Vietnam, according to Levy, presents many enigmatic problems for the American soldier. He is fighting an enemy that he cannot see, but who can usually see him; he tries desperately to take the offensive, in land where the guerillas know the terrain better than he does, and thus always has the advantage of fighting when the American least expects it. American troops were unprepared for the psychological warfare waged by the vietcong; soldiers told Levy that the VC "talk to us all the time and shit loud-speakers." The VC would predict the future moves of the troops before the Americans had been informed by their officers

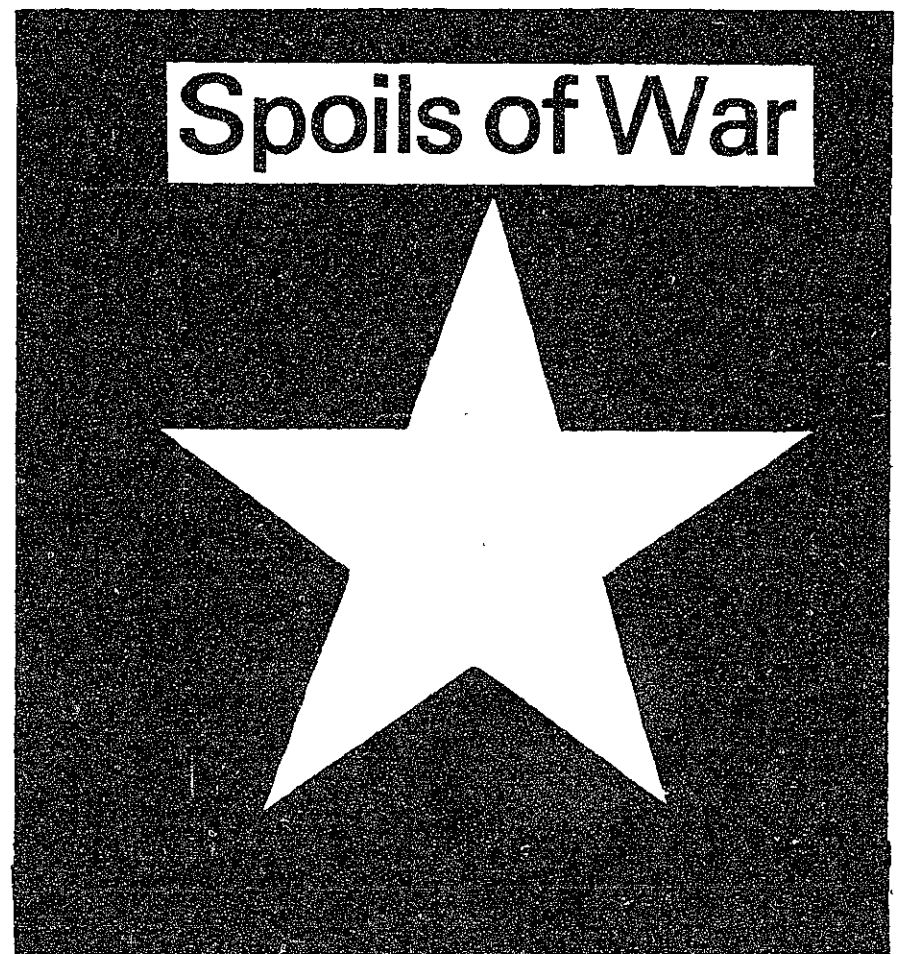
of the moves. The Americans ended up feeling very exposed, while their enemy was still effectively concealed.

Levy has written a very comprehensive and yet eminently readable account of the effects of a no-win war on the American psyche. It's not a horror story, but it leaves strong impressions on the reader's mind, and shows how deeply the Vietnamese War has affected our country.

The Tech

Review of Books

Certified Filler



The Compleat Politics-Watcher

The Almanac of American Politics 1974

By Michael Barone, Grant Ujifusa
and Douglas Matthews
Gambit \$6.95

By Norman D. Sandler

In 1972, three former Harvard College students came up with an idea they thought would serve voters, political activists

and journalists.

Taking data from various congressional reference publications and their own investigatory work, they compiled the first *Almanac of American Politics*, a directory of the legislative branch's main participants — the 535 men and women who make up the United States Senate and the House of Representatives.

The young authors compiled background information on all fifty states and 435 congressional districts, including census data, political registration, federal government outlays and election results. In addition, they pieced together short biographies on every member of the two congressional chambers, including educational and career background, voting record on selected issues and locations of offices in Washington and at home. From the special interest group ratings which appeared for congressmen and senators who had been in office more than two years, an ideological index could instantly be drawn.

The result was an extremely successful first edition of the almanac published prior to the '72 elections. However, voting records of incumbents — and indeed the composition of Congress itself — change every two

years, and so Messrs. Barone, Ujifusa and Matthews have now come out with an updated and even more complete version of the *Almanac*.

The '74 edition offers more complete background sections on states and voting districts, statistics from the 1972 congressional and presidential elections, predictions for this year's upcoming congressional races, and much more, including updated group ratings and rosters of House and Senate committees.

The 1972 *Almanac* was valuable to those interested in politics. However, with the ever-increasing interest in the actions of Congress, the 1974 *Almanac of American Politics* is certainly indispensable for many MIT students, who in the past have shown a sophisticated interest in American politics.

With issues such as the energy crisis and impeachment of the President facing the nation, it is ever important that all Americans be aware of who the primary actors are in Washington. "You can't tell the players without a scorecard," as the old saying goes, and the *Almanac of American Politics* is the most complete and most accurate "scorecard" you can buy for following American politics.

The Presidency

(Continued from previous page)

largely by executive fiat. Since the early part of this century the executive branch has initiated policy guidelines allowing the President to withhold an ever-increasing amount of information under the guise of military or state secrets.

Schlesinger speculates that four events of the twentieth century have done more than anything else to increase the power of the presidency. Those events were the First and Second World Wars, the Korean conflict and most recently, the Vietnam war. According to Schlesinger's interpretation of history, wars have always led to a resurgence of presidential authority and the free exercise of presidential power. Although there have been occasions on which Congress has attempted to reassert its own role in directing national policies and priorities, war shifts the primary impetus for leadership and direction back to the President.

Resurgence occurred during all four wars of the twentieth century. However, the Vietnam war led to a presidency that was not only stronger than Congress, but one which — as Schlesinger says — ran nearly "rampant" as an unpopular president perpetuated an even more unpopular war far from American soil and only indirectly related to American interests.

The rampant presidency — the revolutionary presidency as it has come to during the last

Administration — is not easily altered to again fit into the scheme intended for the executive branch by the Founding Fathers. Schlesinger notes that there has been a number of proposals offered for curbing arbitrary presidential power, most of which are in the form of congressional reassertion, led by such constitutional advocates as Sen. Sam Ervin (D-N.C.)

There is a place for a strong presidency, and Schlesinger insists it was strong executive leadership that guided this nation to its position as a leading international power. However, we must have a constitutional

presidency, and one, Schlesinger says, that must be held accountable by an under-utilized system of checks and balances. Above all, however, these changes must be initiated by the people. The constitution is of little importance, according to Schlesinger, if the people of this country come to accept the imperial presidency.

The Imperial Presidency is an authoritative account of the causes and conditions in which presidential power has escalated. Only when we understand how such a situation has developed can we begin to make constructive changes.

The Karl Taylor Compton Lecture Series Committee

Presents a Symposium on

Policy Responses to World Food Scarcity

Speakers:

Lester Brown
Overseas Development Council

Glenn Urban
Management

Nevin Scrimshaw
Head, Nutrition & Food Science

Wednesday, February 13

Kresge Auditorium 8:00 pm
(Please note change from Kresge Little Theater)

GIVE A DAMN!

FORUM MEETING

Topic: Reorganization
of the Undergraduate Association

West Lounge

Student Center

Thursday, February 14, 1974 7:00pm

All Undergraduates Welcome

MIT completes new AA plan

By Stephen Blatt

A revised version of MIT's Affirmative Action plan will be submitted to the US Department of Health, Education and Welfare by February 28.

The new plan incorporates no philosophical or major policy changes but rather concentrates on clarification of the earlier plans and changes in organizational structure.

James J. Culliton, director of the Office of Personnel Services, reports that, "We've completed the review of all the departments, and are now writing the revisions. By the end of the month, we'll turn over to HEW completely revised plans for both the Institute and the various departments."

The revisions will include a clarification of administrative responsibility, with John M. Wynne and Clarence Williams named Equal Employment Opportunity Officer and Special

Assistant to the President and Chancellor for Minorities, respectively. Grievance procedures and various MIT policies (such as the one allowing maternity leaves regardless of marital status) were also clarified.

In June, 1973, HEW announced that MIT was "in substantial compliance" with Federal regulations, but made some comments about what should and should not be included, listed discrepancies, and asked for revisions. A group consisting of Culliton, Wynne, Williams, Vice President Constantine B. Simonides, Assistant for Equal Employment Opportunity Patricia Garrison, Special Assistant to the President and Chancellor for Women and Work Mary P. Rowe, and others went to the several departments and centers and met with their representatives several times to discuss the plans and "educate" the faculty and staff on what Af-

firmative Action is.

"Rather than answer HEW quickly, we decided to take the time to talk to departments, to field any questions, to try to explain what should be going on," Culliton said. "As a result, people have a much better understanding of what Affirmative Action is."

The revised plan includes goals relating to percentage of women and minorities on the faculty and staff for July of 1974 and 1975. These goals are "good faith intentions, not quotas," Culliton stressed.

Part of Garrison's job is to better determine this pool and try to locate possible candidates. The major problem, she reports, is with minorities, not women. There were 17 women on the faculty in November, 1970; presently there are over 45. However, similar figures for blacks show eight in Nov. 1970 and only fourteen now. Despite this, Garrison is optimistic. "We're doing well, we really are."

Technical Notes

By Storm Kauffman

* RCA has constructed a NASA satellite which will provide the first systematic measurements of a little known region of the upper atmosphere called the Thermosphere. Complex physical and chemical processes occurring in this region are believed to ultimately affect weather environment. The satellite, Atmosphere Explorer, will carry 14 experiments in a highly elliptical orbit ranging from 2500-mile apogee to a 75-mile perigee. To be launched on 20 December, Atmosphere Explorer will probe an area which hertofore had been studied only sporadically by sounding rockets. A set of rockets will be used to counteract drag forces of gravity and atmospheric friction, and the satellite so constructed to resist the strains and thermal stresses of repeated re-entries. Information sought includes ion and neutral particle activity and the interactions with x-rays and UV radiation from the sun. To measure these phenomena, Atmosphere Explorer will carry magnetometers, spectrometers, accelerometers, and several on-board experiments. Most information during the initial six months of operation will be gathered near perigee, but after that the satellite's orbit will be circularized to permit it to continue to gather data on the thermal effects of UV on neutral particles in the atmosphere.

* GE reports that increased knowledge of the effects of light on plants has made plant growth possible with no natural light. Light stimulation under high intensity sources permits higher yields to meet the growing demand for food and other yields such as flowers. Horticulturalists state that the control of night length by artificial illumination is the key to success since it determines blossoming time, triggers seed germination, tuber and bulb formation, and affects other growth characteristics. Lamps used for growing projects include many types of standard filament, fluorescent, and high intensity discharge types. The light from various lamps can be used in combination to provide the full solar spectrum. Specifically, a combination of incandescent (which are rich in red) and fluorescent (which are more blue) lamps should be used. Red light causes the plants to become tall and "leggy" while blue light alone causes low and stocky growth. For normal growth and shape, a proper balance of the two is necessary. Combined lighting should include about 10% incandescent lamps, which is a ratio of about two fluorescent watts to one incandescent watt. Although many flowering plants grow well under only fluorescents, plants grown under incandescent lighting are apt to be spindly and pale. Sunlamps are not usually good for plants because of their overabundance of ultraviolet.

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Tech volleyball tourney termed a huge success

Last weekend MIT was the host of the first MIT Invitational Volleyball Tournament. Seventeen teams from the New England area competed in two separate divisions. The Class A division, won by Woonsocket YMCA, included teams from Providence, New Haven, Harvard University and Cambridge. The Class B division, won by Cambridge Volleyball Club B team, included teams from Hanscom Air Force Base, Braintree and MIT. The MIT Volleyball Club, playing in only its second tournament, made a respectable showing in its division tying for third place.

This tournament marked the introduction of serious volleyball to the MIT community. Spectators were treated to a highly competitive round-robin session during the day, and well-played finals in the evening. The finals featured Woonsocket, 6-2 during the day, and Cambridge, 5-3, in a best 2 of 3 playoff for firstplace in the A division. The Cambridge Volleyball Club has several MIT members, including Robert Keener '75, squash coach Manuel Weiss and graduate students David Castanon and Randy Richardson.

In the first playoff game, Woonsocket's spirited defense overcame Cambridge's impressive offense in a closely contested 15-11 game. The spectators enjoyed the many fine defensive plays by both teams in a game that saw the lead change hands repeatedly. The second game, like the first, was a close game marked by good defensive play. Cambridge, having just played five consecutive games, showed signs of tiring. Woonsocket pulled away from a 10-10 tie to win 15-11 in another lengthy contest. The crowd enjoyed the highly-skilled competition, originally thought to be found only on the West Coast and foreign countries.

A good portion of the success of the tournament was due to the smooth administration provided by MIT Volleyball Club president Rick Morgan '75, treasurer Francisco Gutierrez

'76, and David Castanon, with the cooperation of the MIT Athletic Department.

The MIT Volleyball Club was formed last fall during the Intramural volleyball season, when enough players showed interest in playing at an advanced level of competition. Shortly afterwards, the Club became a member of the New England Region of the United States Volleyball Association. During IAP, the Club practiced 3 times weekly, coached by members of the Cambridge Club. As the caliber of play improved, the Club scrimmaged teams from Harvard, Wentworth and Cambridge, winning most of their games.

The Club now has two playing teams: an undergraduate team and a community team. The undergraduate team will play teams from other colleges in the area, while the community team will continue to play in USVBA tournaments. The first scheduled undergraduate match is on Feb 2 at Wentworth; the team will also play in the New England Collegiate tournament on March 16.

The Club hopes to make Volleyball a varsity sport in the future, although its primary aim at the moment is playing as a club team. Several coeds have joined the Club, and a coed team of 3 men and 3 women will be formed to play against Radcliffe and Harvard. Among other future activities, the Club plans to organize a two-man team tournament in the near future, and a program for instruction of new members.

The MIT Rugby Club is now holding pre-season training sessions. All interested members of the MIT community are invited to meet in Rockwell Cage at 7:00pm each Tuesday and Thursday from today until outside practice begins. No experience is necessary and interested beginners are urged to attend because the fundamentals of rugby will be demonstrated for your benefit.

Wrestlers beat Williams as Hanley wins again

The MIT wrestling team defeated Williams 29-9 in a dual meet held at Williams last Saturday. This was the second time this year that the matmen have wrestled Williams, having won the earlier meet 28-9.

The Williams team had been optimistic about upsetting the MIT team. Williams' recent victories over teams which MIT had wrestled previously had given Williams the impression that they would be able to beat the Tech team.

The matches of Co-Captain Rich Hartman '74 and Peter Haag '74 were typical of the meet. Hartman, who was a runner up in the New England last year, had lost a close decision against the defending New England champion in the earlier meet. However that was the team's first meet during IAP, and the 35 pounds that Hartman needed to lose in order to "make weight" had left him depleted. Now wrestling in the 150 pound class, Hartman was at full strength.

At the beginning of the match, the Williams wrestler was very aggressive, scoring a take-down at the end of the first period to lead 2-0. During the remaining periods the Williams wrestler melted away, as Hartman powered his way to a 6-3 decision.

In the 190 pound weight class, Williams wrestler muscled Peter Haag during the first two periods of their match. But the MIT team's superior endurance showed during the third period, as Haag easily dominated his opponent, scoring two near falls before pinning in 6:39.

Other bouts included Jack Mosinger '75 scoring a 16-4 decision for MIT, Werner Haag '77

received a forfeit, and Co-Captain Ed "The Cobra" Hanley stretching his record to 17 consecutive wins this season. Joe Scire '77 lost to Williams' New England champ. During the first period of his bout, John Thain '77 was having a rough time with Williams' 158 pound wrestler. But after his opponent was slowed by injuries, Thain was able to pull out 18-5 victory.

Tonight the wrestling team will end its dual meet season with an expected win over the University of Connecticut. Last year the wrestlers won their meet with Connecticut 36-3. The match will begin at 7:30 in the duPont Wrestling Room.

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Sports

Gymnasts split; mark now 4-1

The MIT men's gymnastics team last week extended its winning streak to four and then had it snapped, defeating Plymouth State College and losing to the Coast Guard Academy. The meets were unusual in that Larry Bell '74, who has been the top MIT scorer in every meet in the last three and a half years, was seriously hampered by a back injury which kept him out of the Plymouth State meet and allowed him to work only four of the six events against Coast Guard.

The Plymouth meet was an easy meet even without Bell. The final score was 118.35 for MIT to 99.3 for Plymouth. MIT took first and second places and led in team score on every event except one. The biggest event win was on rings. There Jarvis Middleton, '74 with his fourth straight score in the eights, took first, while Jon Johnson '76 took second. On parallel bars Andy Ruble '74 scored his first eight of the season for first and

Alan Razak '75 scored 7.25 for second.

On vaulting MIT took 1-2-3-4. David Lu '77 and Razak tied for first with 8.2. Neil Davis '76 and John Austin '75 tied for third. Austin led the 1-2 finish on high bar with Davies, and took second to junior Bob Barrett's 7.55 on floor exercise. The embarrassing event for the Tech gymnasts was pommel horse. There Wes Taylor '76 took second, but MIT lost by two points.

As a whole the Plymouth meet was not a great meet for MIT, but considering the loss of Bell and the poor judging, it was a good effort.

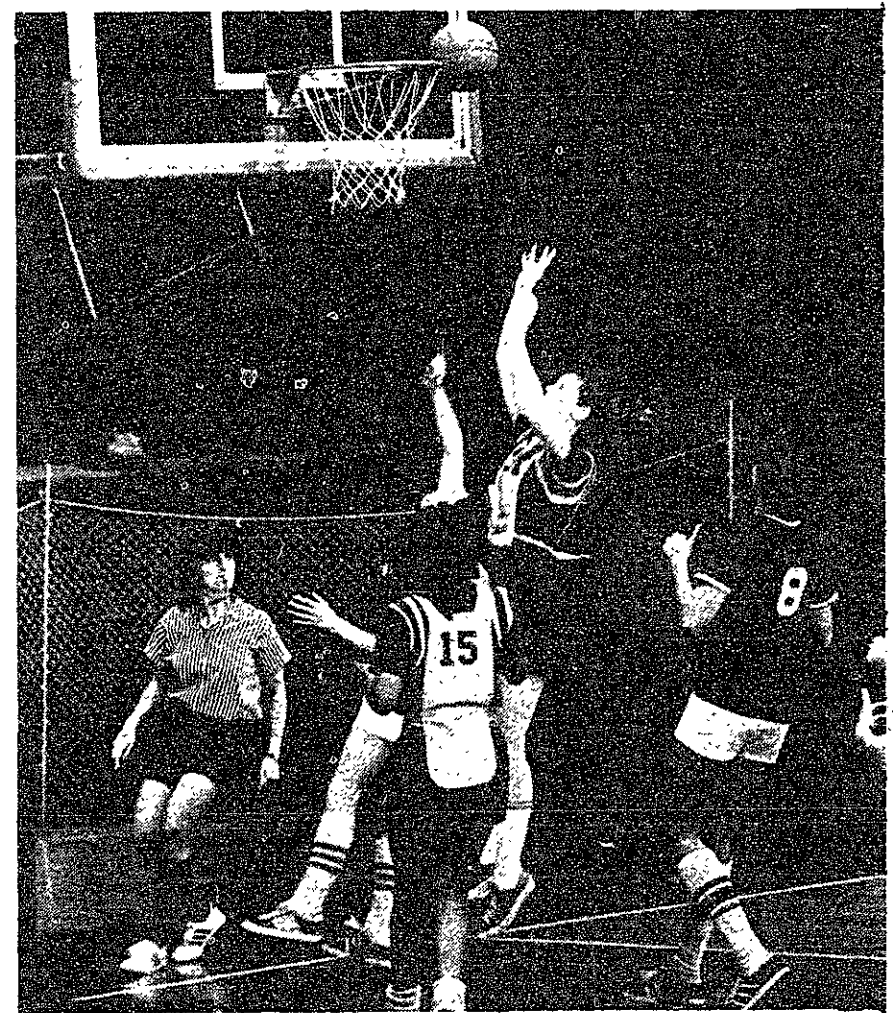
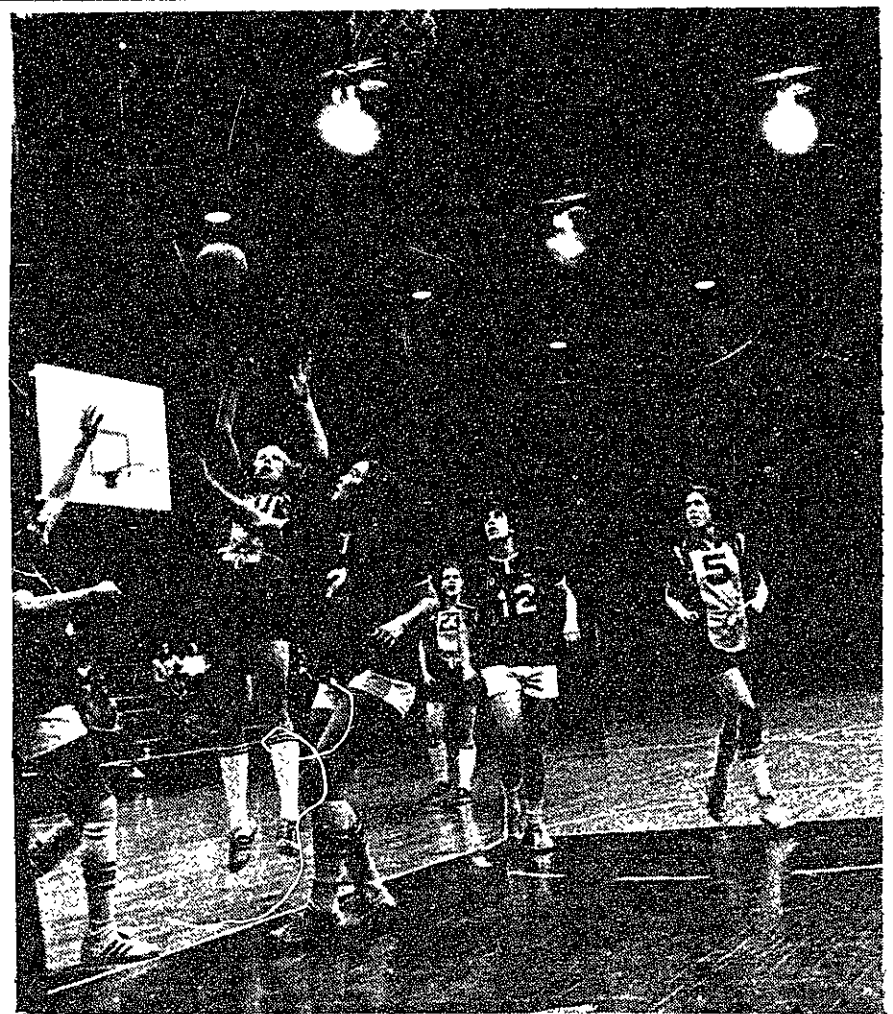
The Coast Guard meet was the kind of close, exciting meet that is really great to watch, except when one is on the losing team. A good front half kept MIT in the meet, down by half a point after three events. But the strong second half that was hoped for did not materialize.

On floor exercise Barrett and

Austin took second and third and MIT won the event by .55. On pommel horse Taylor put together the best routine of his career and scored 6.75 for one of the two MIT first places. Middleton took the other first with an 8.4 on the rings. The .2 edge for MIT on this event kept the team within half a point of Coast Guard overall.

The MIT vaulters did as well as could be expected, losing by .5 to the Coasties, but then came the great disappointment. The parallel bar team, which had the best record at beating the opposition all year, lost by 2.1 points. The three point deficit was too much for the high bat men to overcome, although they did get .35 back making the final score Coast Guard 126.85, MIT 124.15.

The MIT gymnasts have three dual meets remaining. With a 4-1 record, exceptional performances against three tough teams will be needed to pull out a winning season.



Thursday night, MIT's women's basketball team lost its fourth game in six tries to Radcliffe, 44-30. Here Joan Pendleton '76 (top) and Kathy Roggenkamp '77 put up jumpers against the Crimson defense.

Unbeaten fencers defeat Holy Cross

The undefeated Tech swordsmen travelled to Worcester Saturday and brought home a crushing 20-7 victory over Holy Cross. Pacing the victory was the sabre team, which took nine wins without a loss. Robert Shin '77 and Jim Kallmerten '75 showed flawless form as they each went 3-0. Sophomore John Kaplan took two bouts, and top

sabreman Dong Park '75, undefeated this season, completed the sweep for MIT.

The incredible all-freshman foil team was missing one of its members, but still managed a convincing 6-3 win. Johan Akerman '77 continued his unbeaten ways by demolishing his three opponents. Rich Reimer '77 and David Dreyfuss '76 took care of

the remaining six bouts. The freshman foilers, who had previously never lost more than two bouts in a single meet, should form the foundation of a strong fencing team throughout the next three years.

The epee team, though missing two of its top fencers, pulled out a 5-4 victory. Leading the squad was Jim Cook '75 who won all three of his bouts. An unexpectedly good effort was turned in by Jeremy Broner '76. Although having fenced epee for only a few weeks, Broner won two out of his three bouts. Mark Hickman, '75, also fencing his first year of epee, performed well in three close bouts.

This strong showing puts the varsity record at 8-0, the best in recent years. The next meet, and probably the most difficult one this season, will be fenced at Harvard tonight at 7:30.

Crew in Florida

By David Katz

For the third consecutive year, the MIT Varsity Heavyweight crew spent two weeks in Florida during IAP. The purpose of the trip, according to Head Coach Peter A. Holland, was to give the less experienced oarsmen more work in an actual rowing situation. This was noticed in the improvement of the rowing style of four of the sophomores who made the trip this year. Due to academic and other obligations, not all of the team members made the trip.

While in Florida, the crew team received room and board at the Florida Institute of Technology in Melbourne. The team found these conditions very favorable.

A strict routine was followed on each day of practice. After waking up early in the morning, the team ran a mile from the dorm where they were staying to the boathouse. The average morning workout consisted of nine miles of rowing. For both eights this included two or three full power pieces of 10 or 15 minutes duration. After this, the team returned to FIT for breakfast.

After lunch, the crew reported back to the boathouse for the afternoon practice, usually about a five-mile workout. This consisted of four or five full power pieces that each lasted three or four minutes. The last item on the team's agenda would be dinner at one of the FIT dorms.

At the end of their stay, the MIT and FIT crews had a joint

practice. In the six pieces that they rowed against each other, the FIT crew beat the Engineers all but once. MIT's lone victory came on the last piece which was one thousand meters long.

The MIT crew season will open on April 6 as the Engineers face Coast Guard at Cambridge. This will be the first dual regatta ever between the Bears and MIT.

IM Hockey standings: NRSA/Fiji leads A-League

	W	L	T	PTS	GF	GA
A-League						
NRSA/FIJI	3	0	0	6	7	0
LCA 'A'	2	2	0	4	11	5
TC 'A'	2	2	1	0	6	14
B-1 League						
Chemistry	3	1	0	6	17	8
EC/SH	3	1	0	6	15	11
SAE 'A'	2	2	1	5	12	9
PLP	1	1	1	3	5	3
CP 'A'	1	1	0	2	7	5
Baker/NRSA	1	1	0	2	3	11
Random Grads	0	3	0	0	6	18
B-2 League						
Meteo/Math	5	0	0	10	1	5
ME 'A'	4	1	0	8	30	8
BTB 'K'	3	2	0	6	9	12
Conner 'A'	1	2	1	3	8	10
LCA 'B'	1	2	2	2	5	21
MITNA	0	3	2	2	8	17
BEX/TED	0	3	1	1	3	21
B-3 League						
Sloan	3	0	0	6	20	3
SPE/DU	2	0	0	4	9	2
TDC	0	1	1	1	1	3
TX 'A'	0	2	1	1	1	16
MacG 'A'	0	2	0	0	3	10
C-1 League						
SAE 'B'	4	0	0	8	13	2
MacG HI	3	1	0	6	11	4
TC 'B'	2	0	0	4	4	0
BTP	2	2	0	4	11	7
Bexley 'B'	1	4	0	2	4	12
CP 'B'	0	2	1	1	1	8
EC 'SW'	0	3	1	1	0	11

*Due to 2 forfeits, BTP has been dropped from IM Hockey.

C-2 League						
SC 'A'	2	0	0	4	15	2
FIJI 'B'	1	0	0	2	4	0
DTD	1	0	0	2	3	0
ATO 'A'	1	1	0	2	3	9
CSC	0	1	0	0	0	3
PKA	0	3	0	0	2	13
C-3 League						
MacG 'H2'	2	0	0	4	5	1
DP	1	0	0	2	19	0
AEP	1	0	0	2	4	1
PDT	1	1	0	2	5	6
ATO 'B'	0	2	0	0	2	5
SC 'B'	0	2	0	0	1	23
C-4 League						
PKS	6	0	0	12	29	3
Baseball	4	1	0	8	43	4
BTB 'Q'	3	2	0	6	17	8
Burton Tooley	2	2	0	4	10	7
TC 'C'	1	4	0	2	3	21
Russian House	1	4	0	0	1	28
BC '3E'	1	4	0	0	1	28
C-League						
PKT	3	1	0	6	16	6
ME 'B'	2	1	0	4	10	5
Baker 'C'	1	2	1	3	8	13
PSK	1	0	0	2	4	2
MacG 'C'	1	3	0	2	5	15
NRSA	0	1	1	1	3	5
C-6 League						
Plumbers	5	0	0	10	27	6
Baker 'C*'	3	2	0	6	14	7
BC '2W'	2	1	0	4	5	4
Conner 'B'	2	1	0	4	4	7
BTB 'R'	x2	2	0	4	11	8
TX 'B'	0	4	0	0	2	10
Aero-Astro/Tang	0	4	0	0	4	25

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